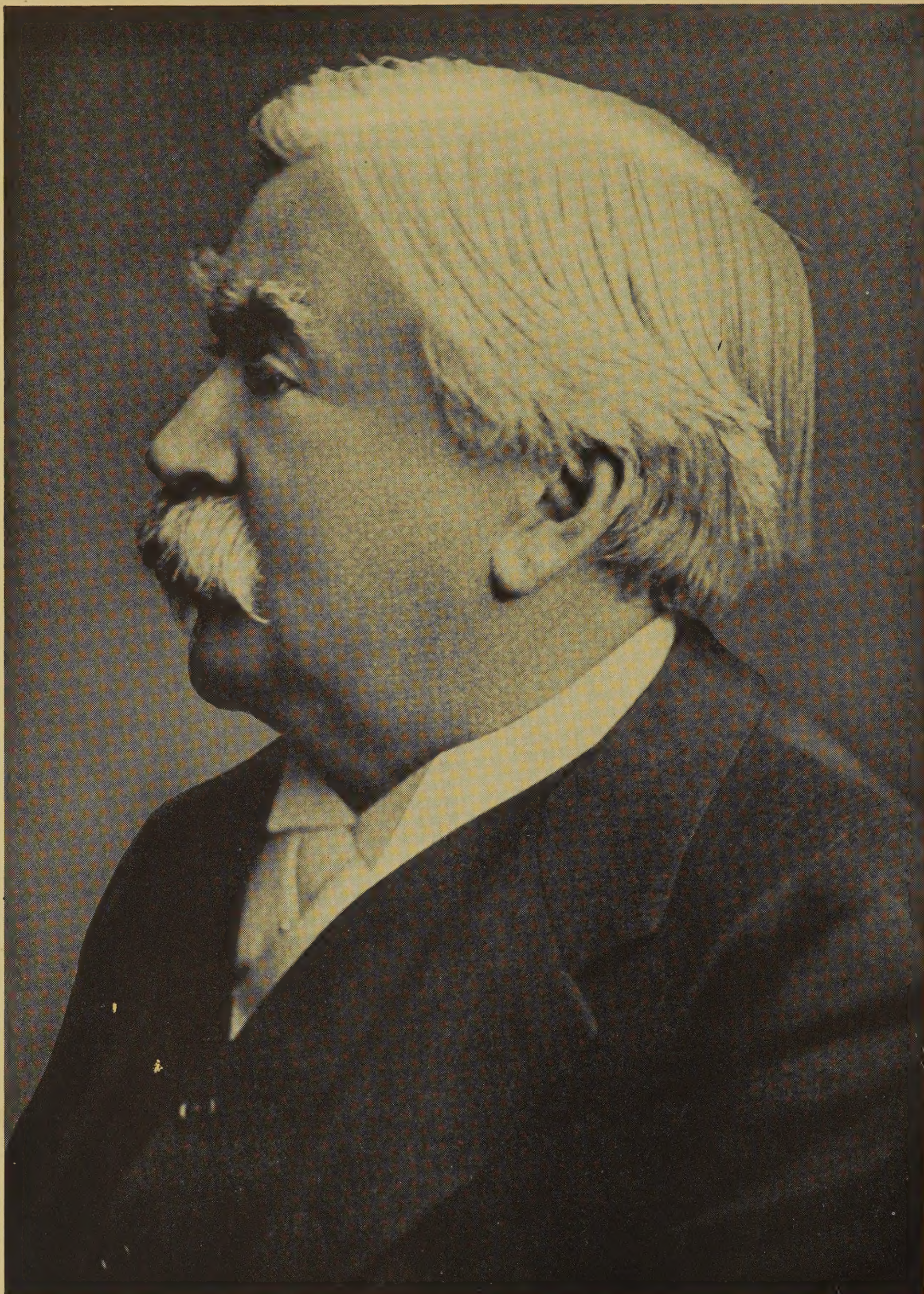
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WILLIAM SHAKESPEARE

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FOR VOCALISTS

STUDY MATERIAL

An outline of primary essentials and progressive steps in the art of vocalization, with exercises and other illustrative material selected from all standard sources

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PART 2

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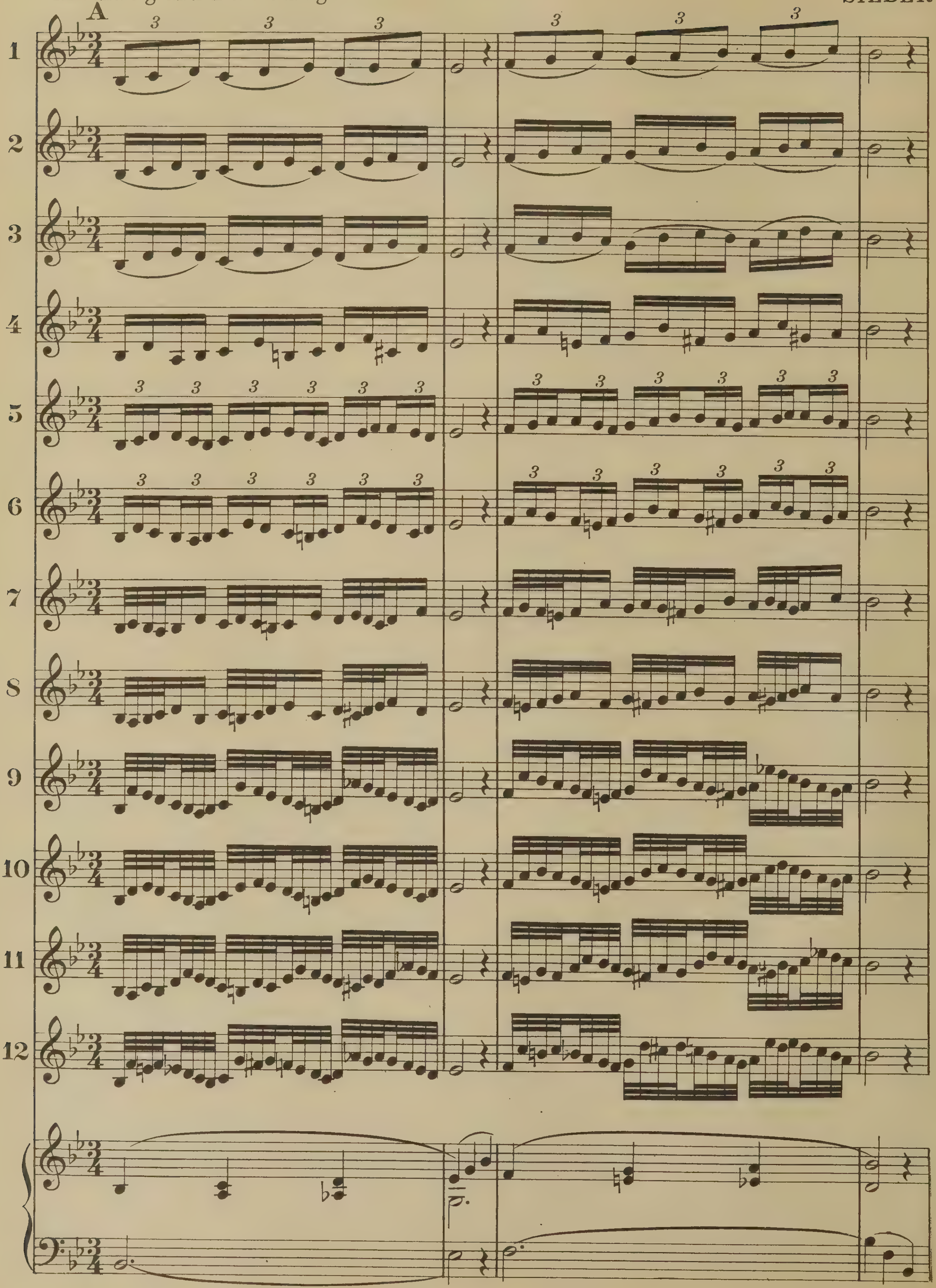
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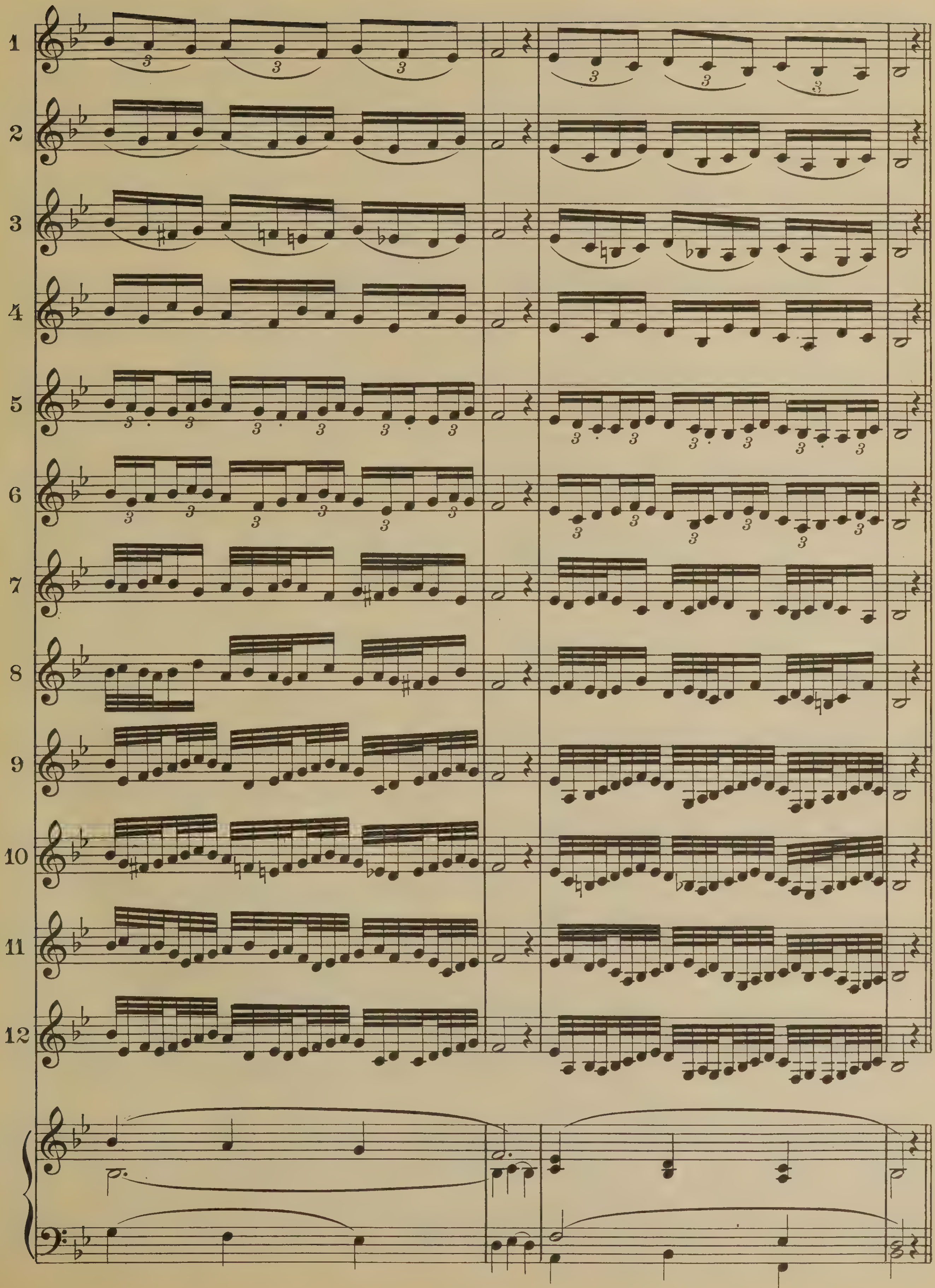
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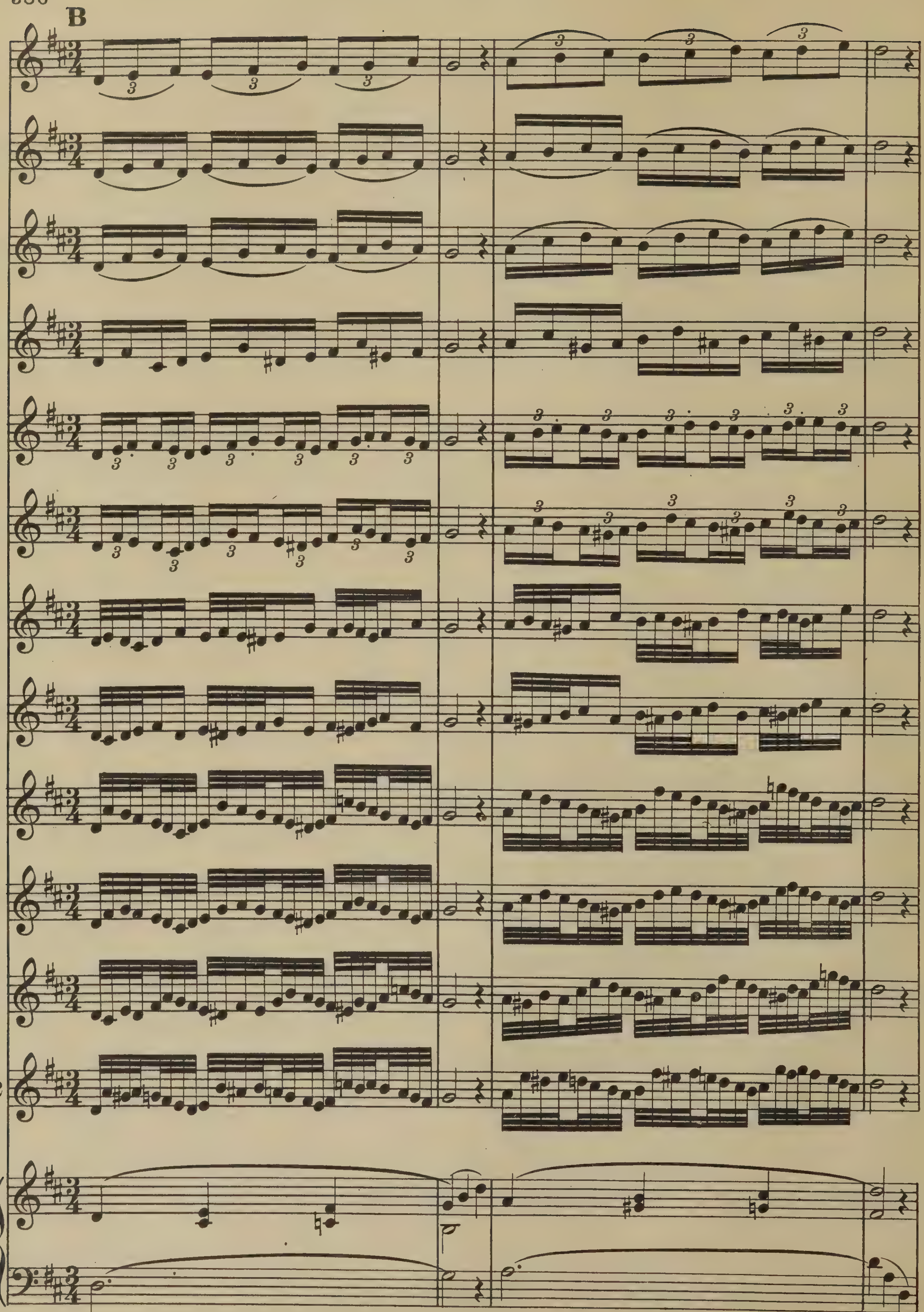
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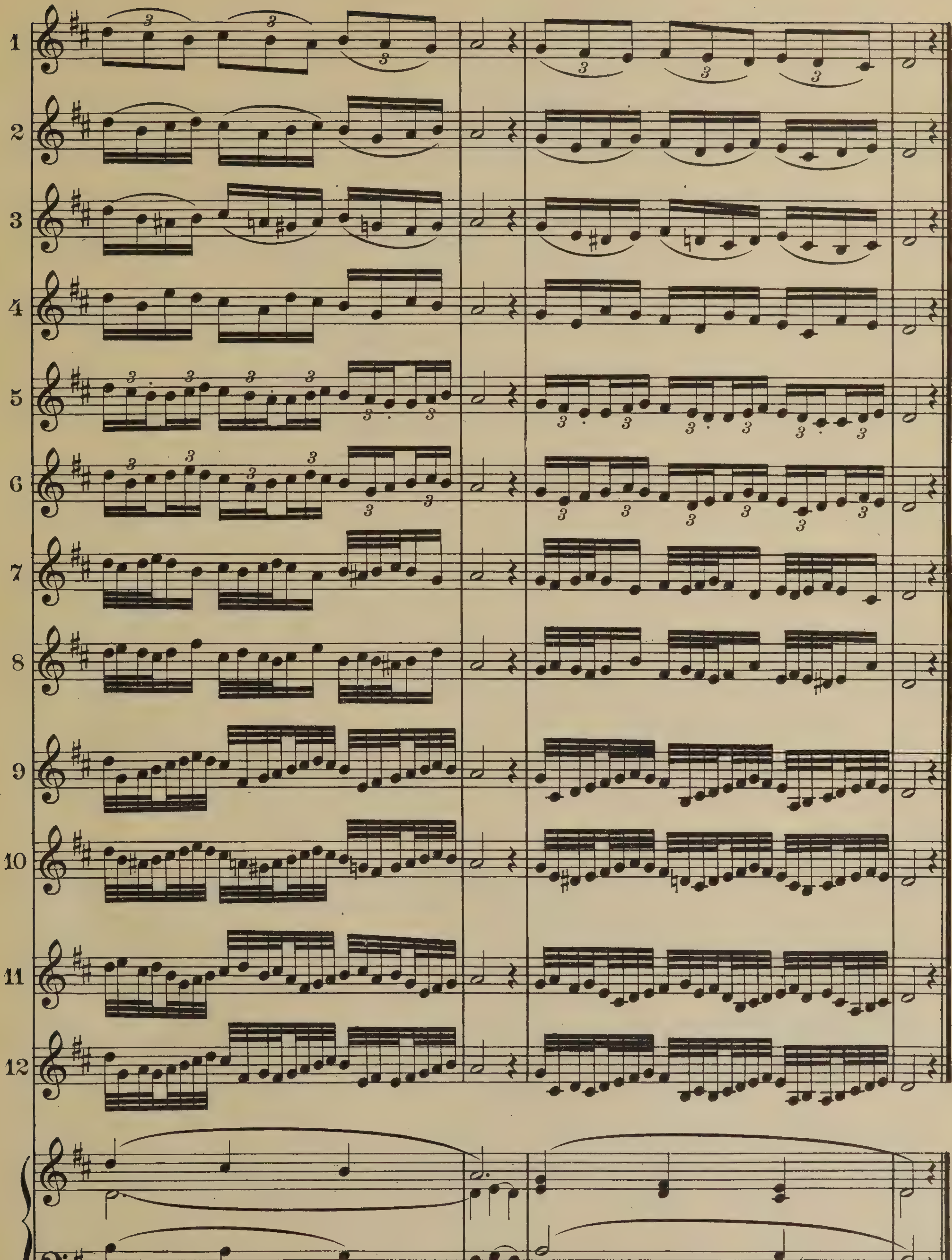
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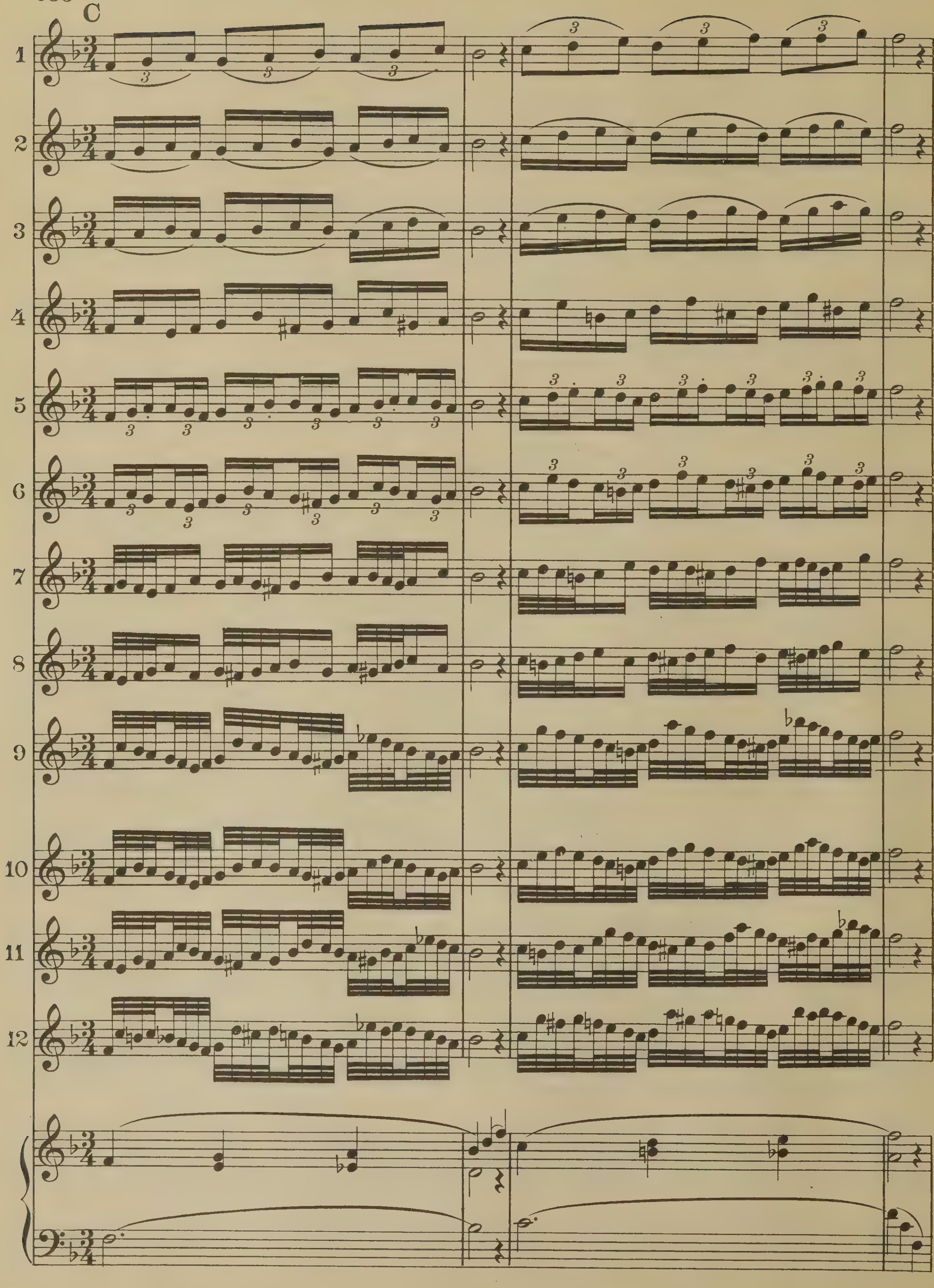
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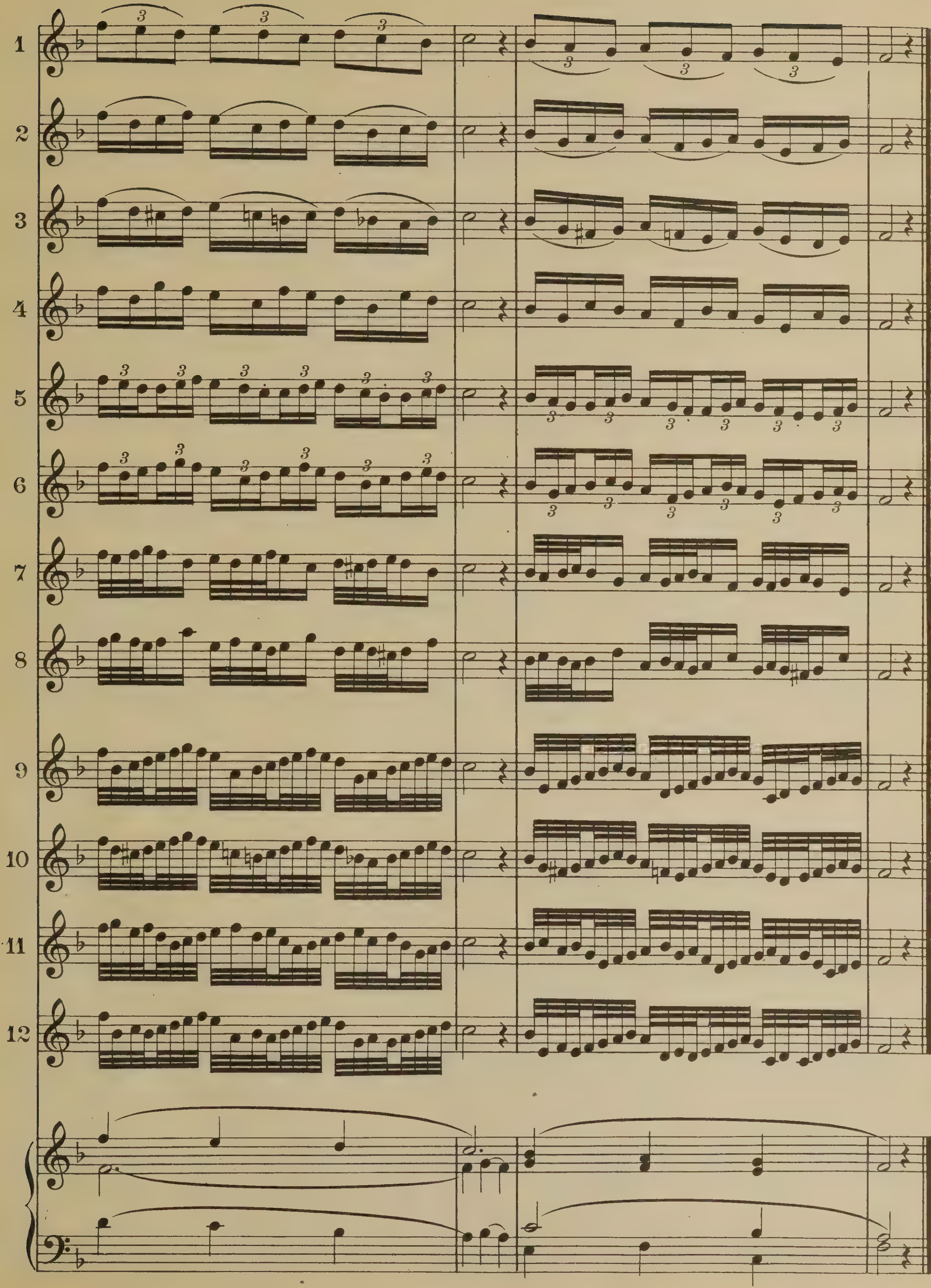



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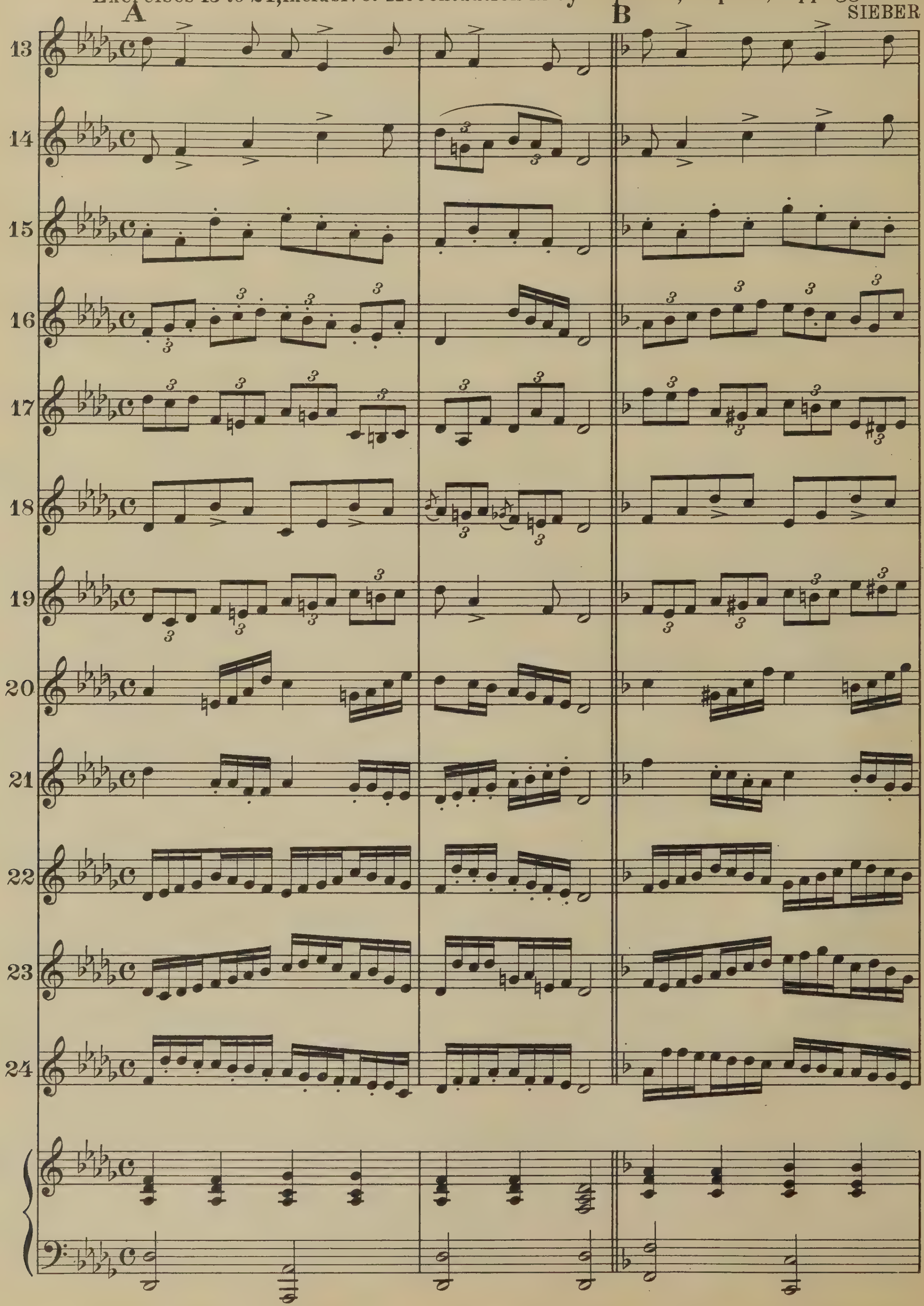

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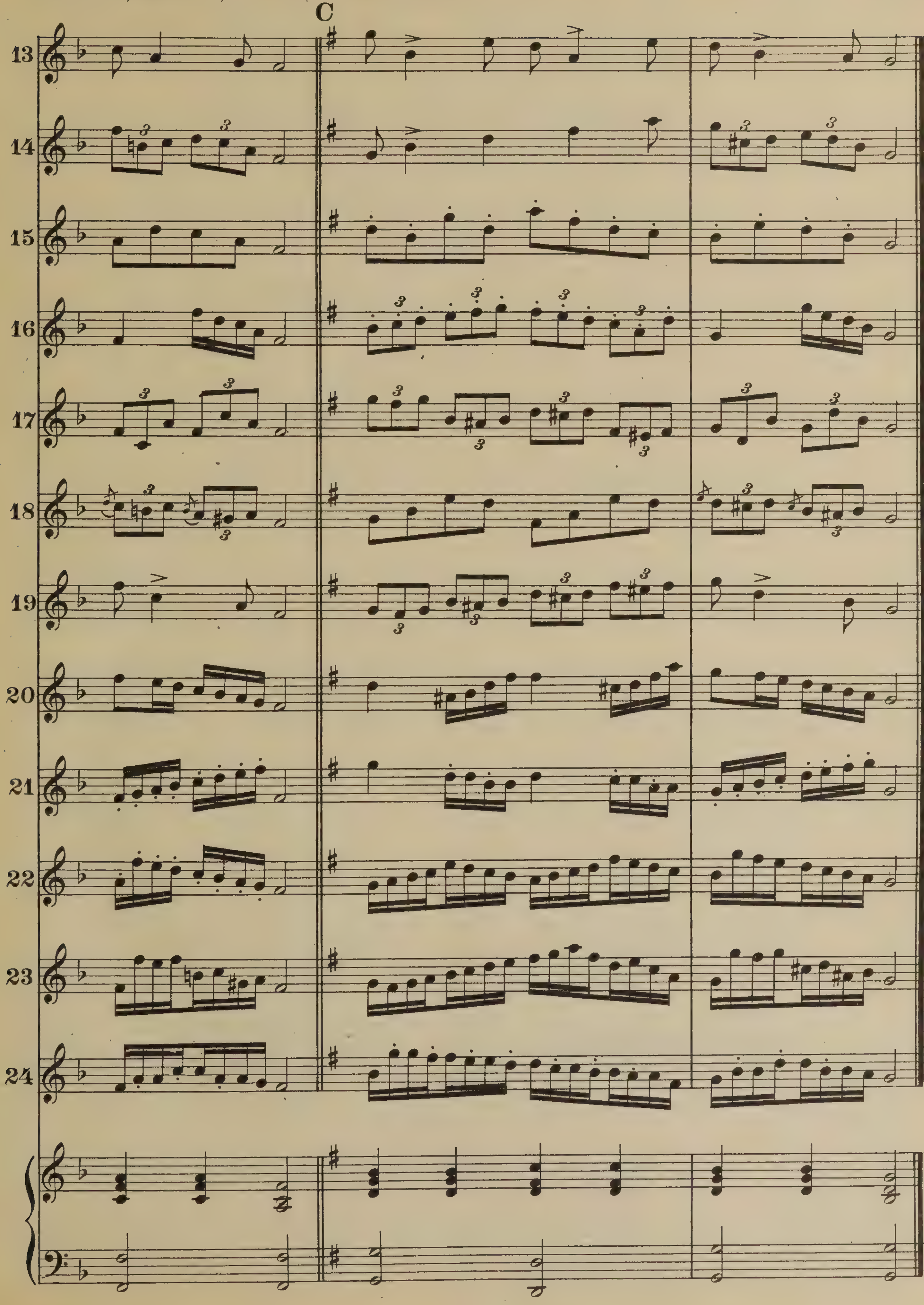

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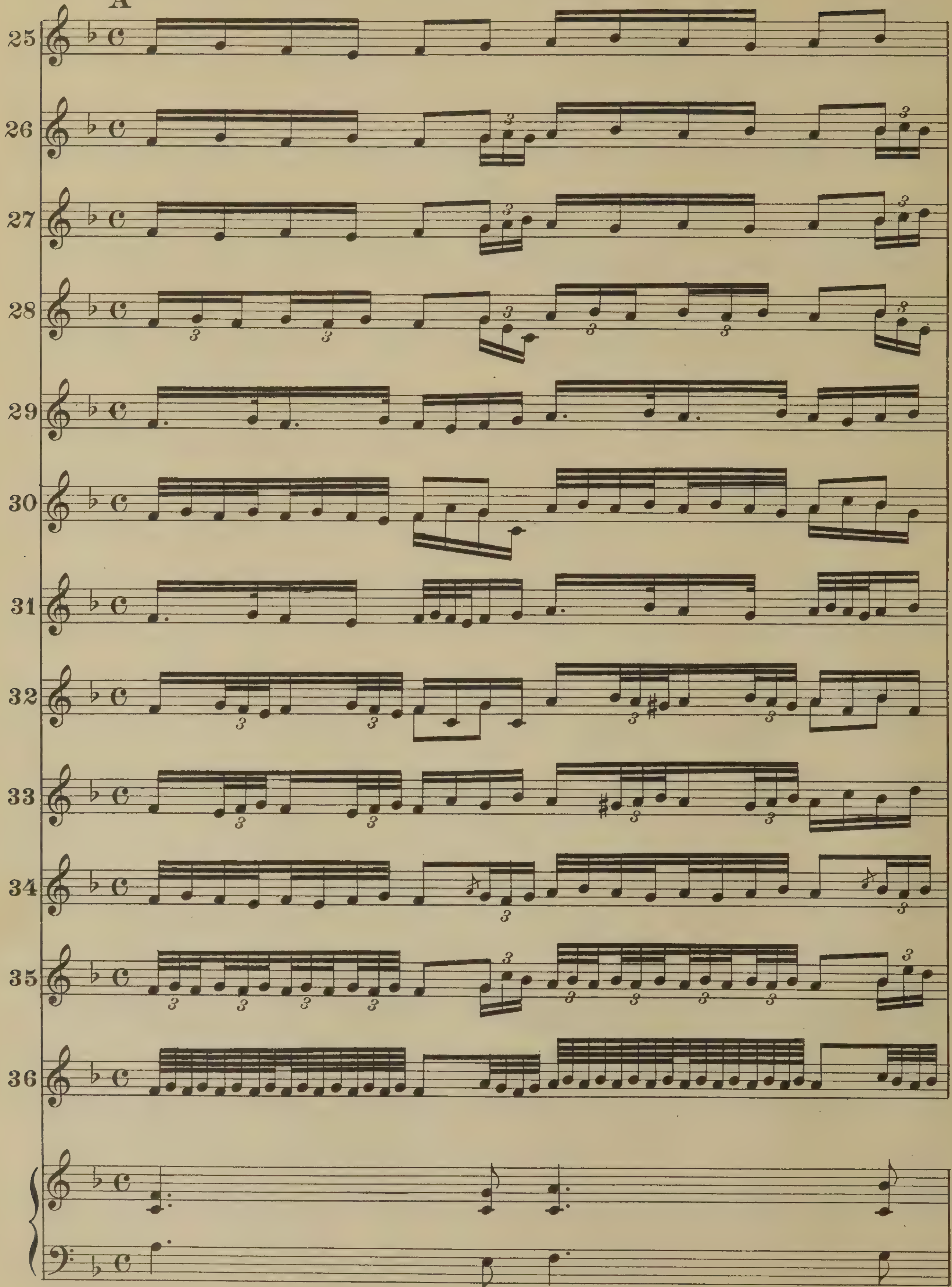
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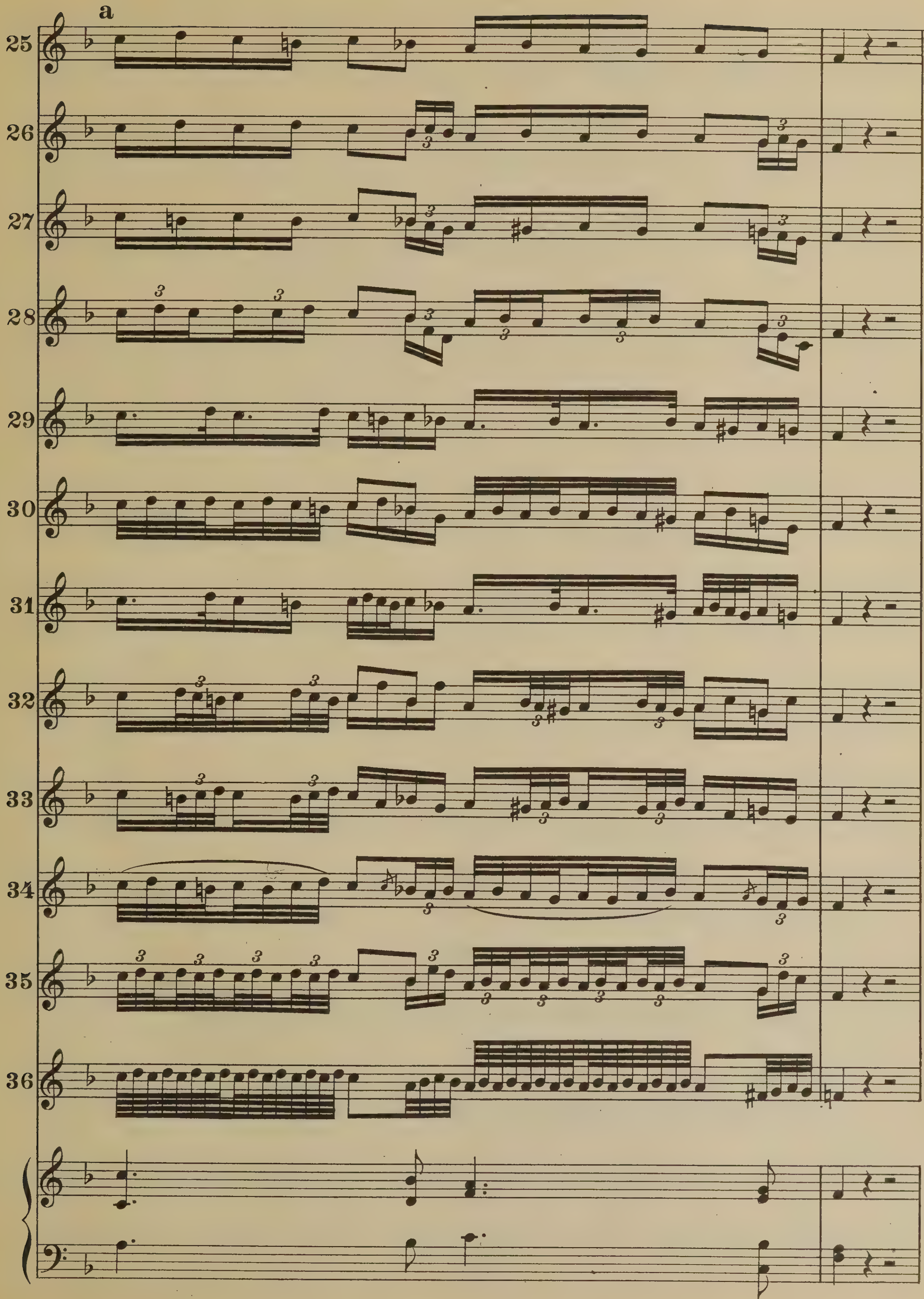


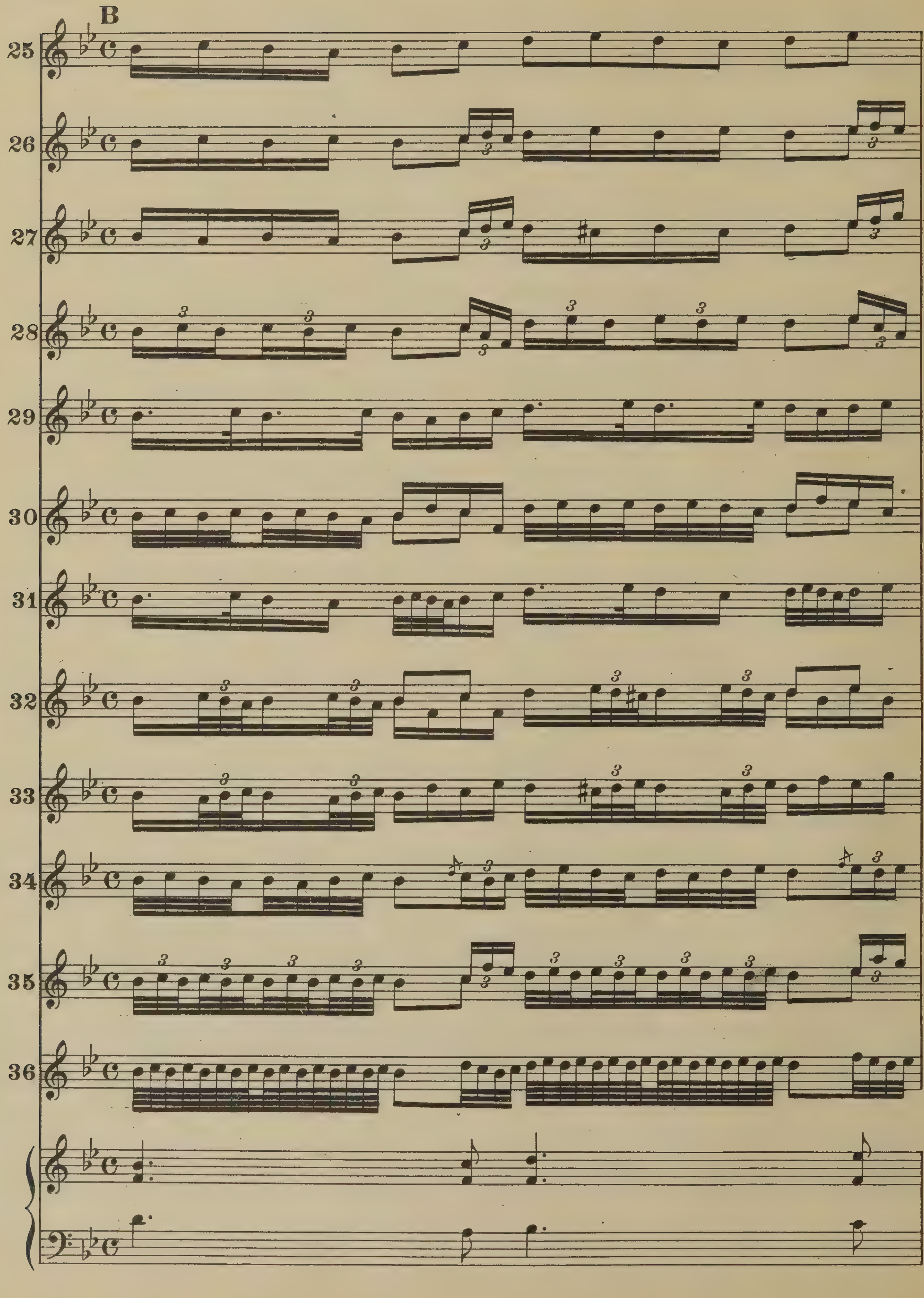

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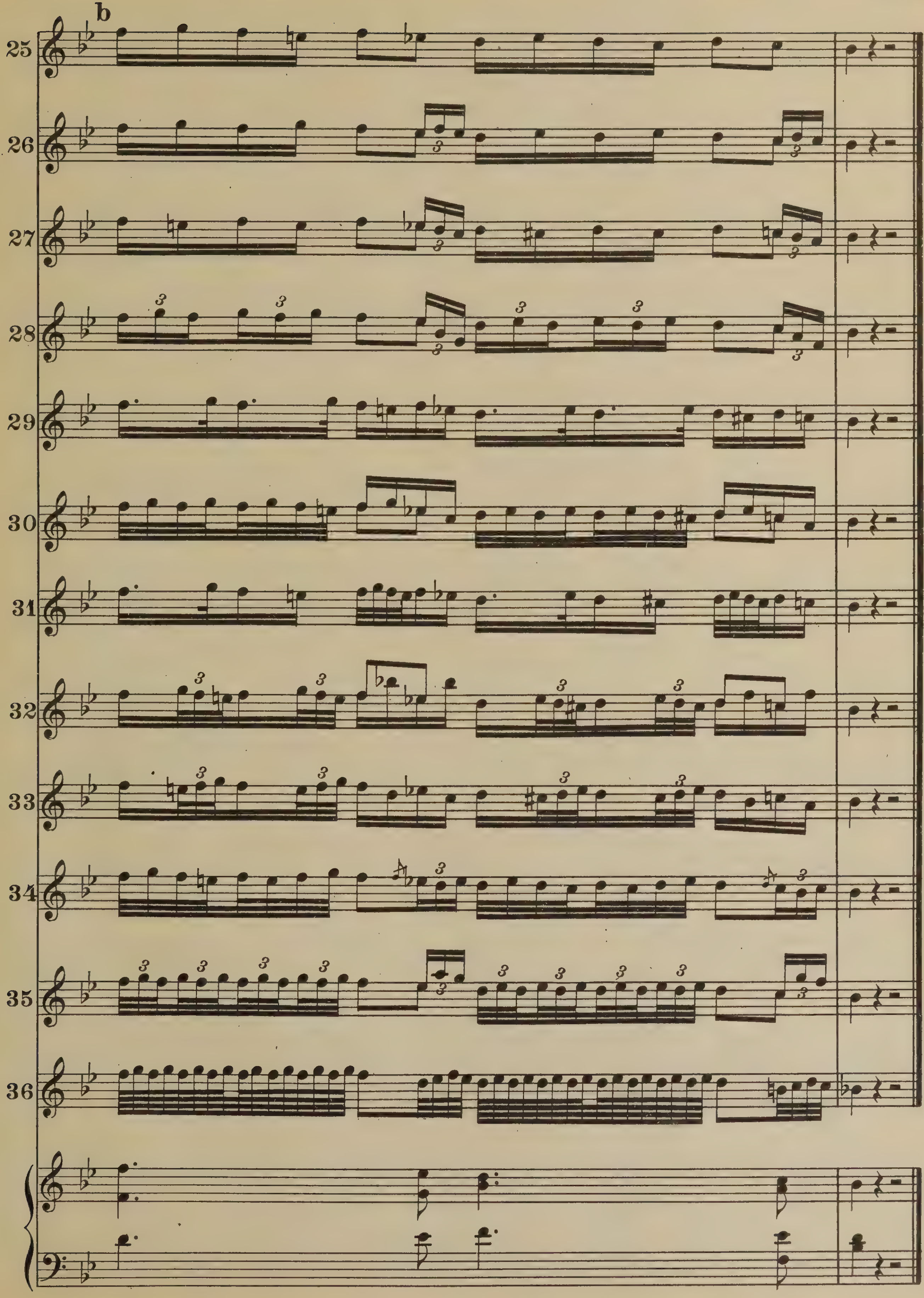
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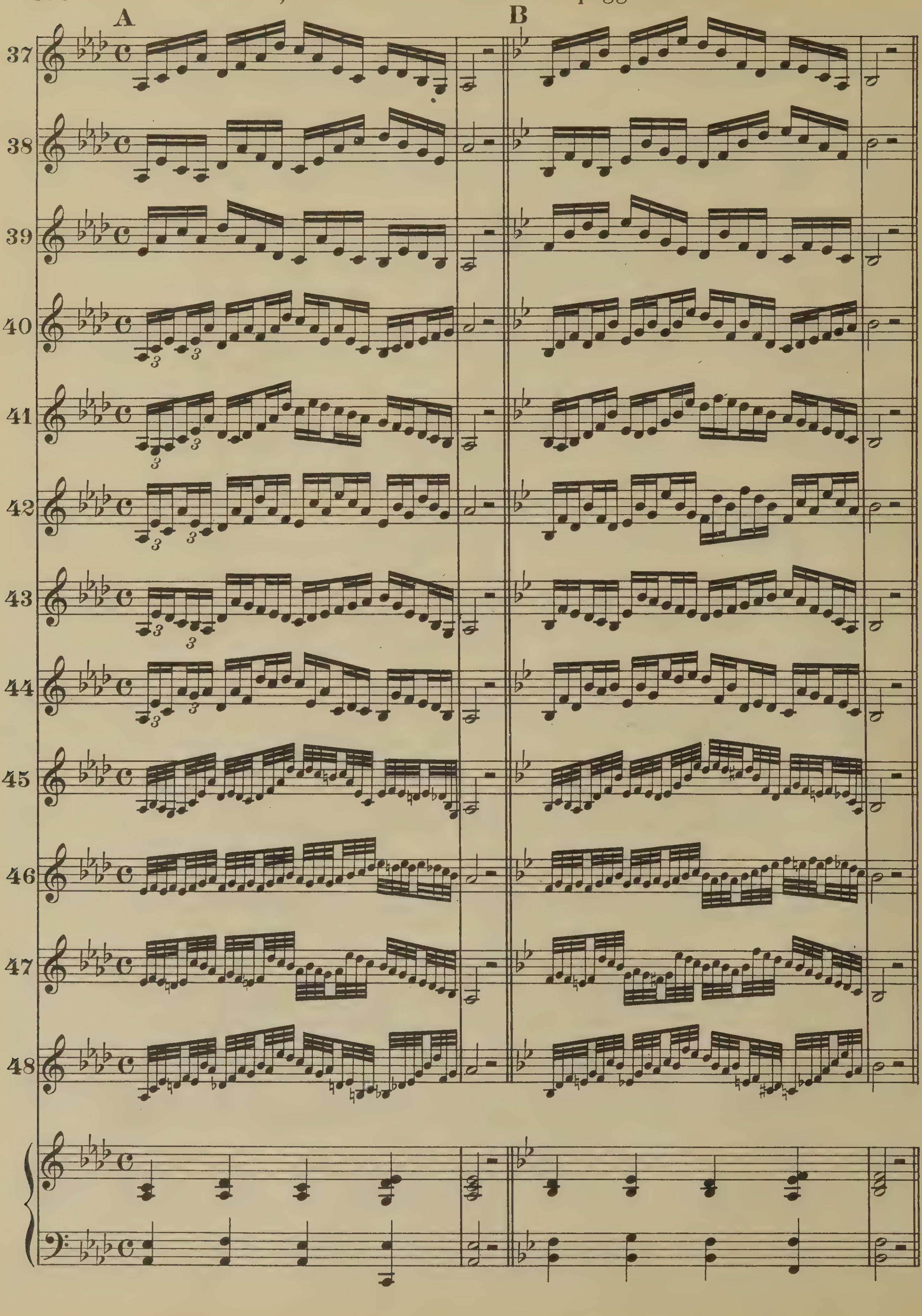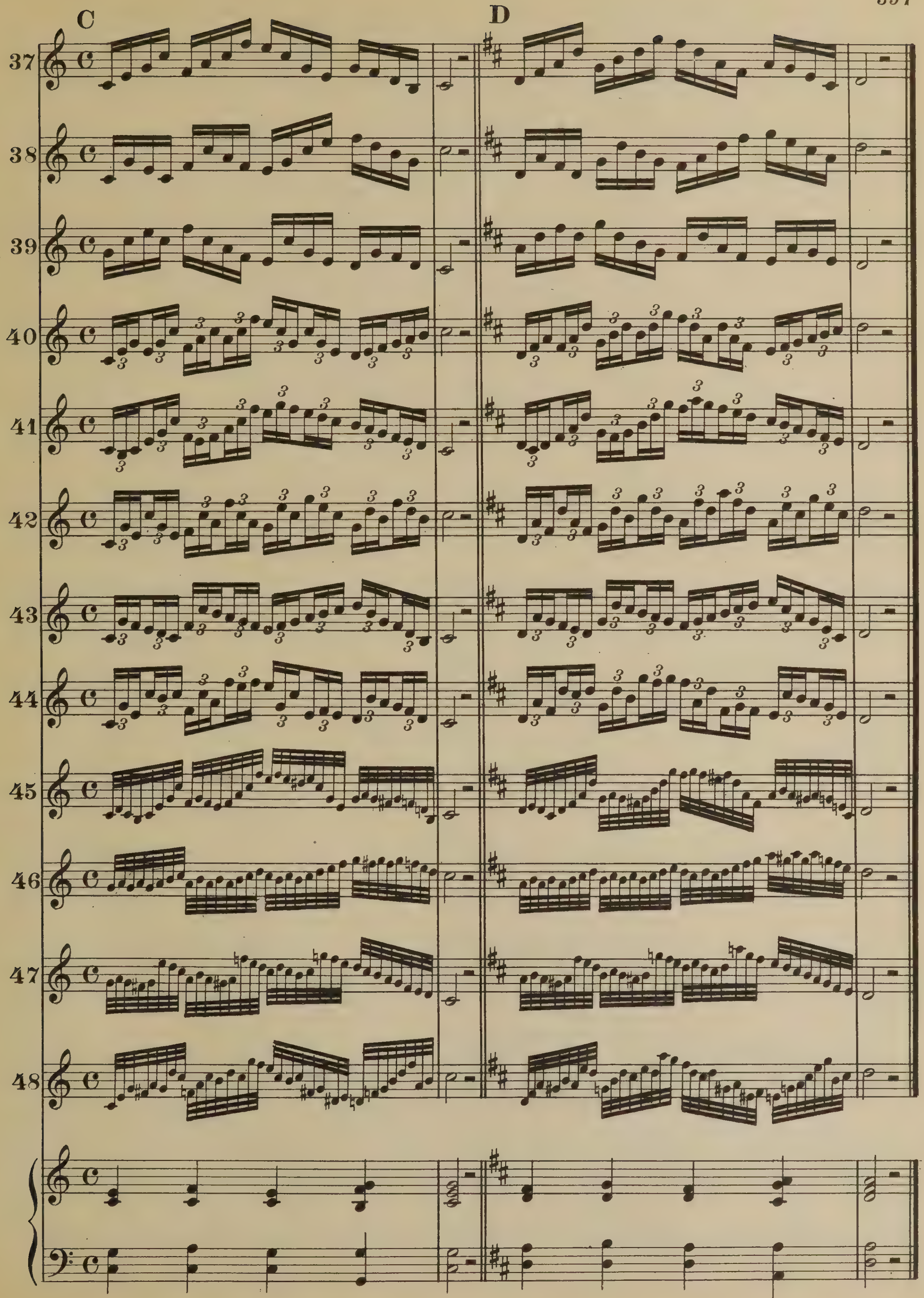



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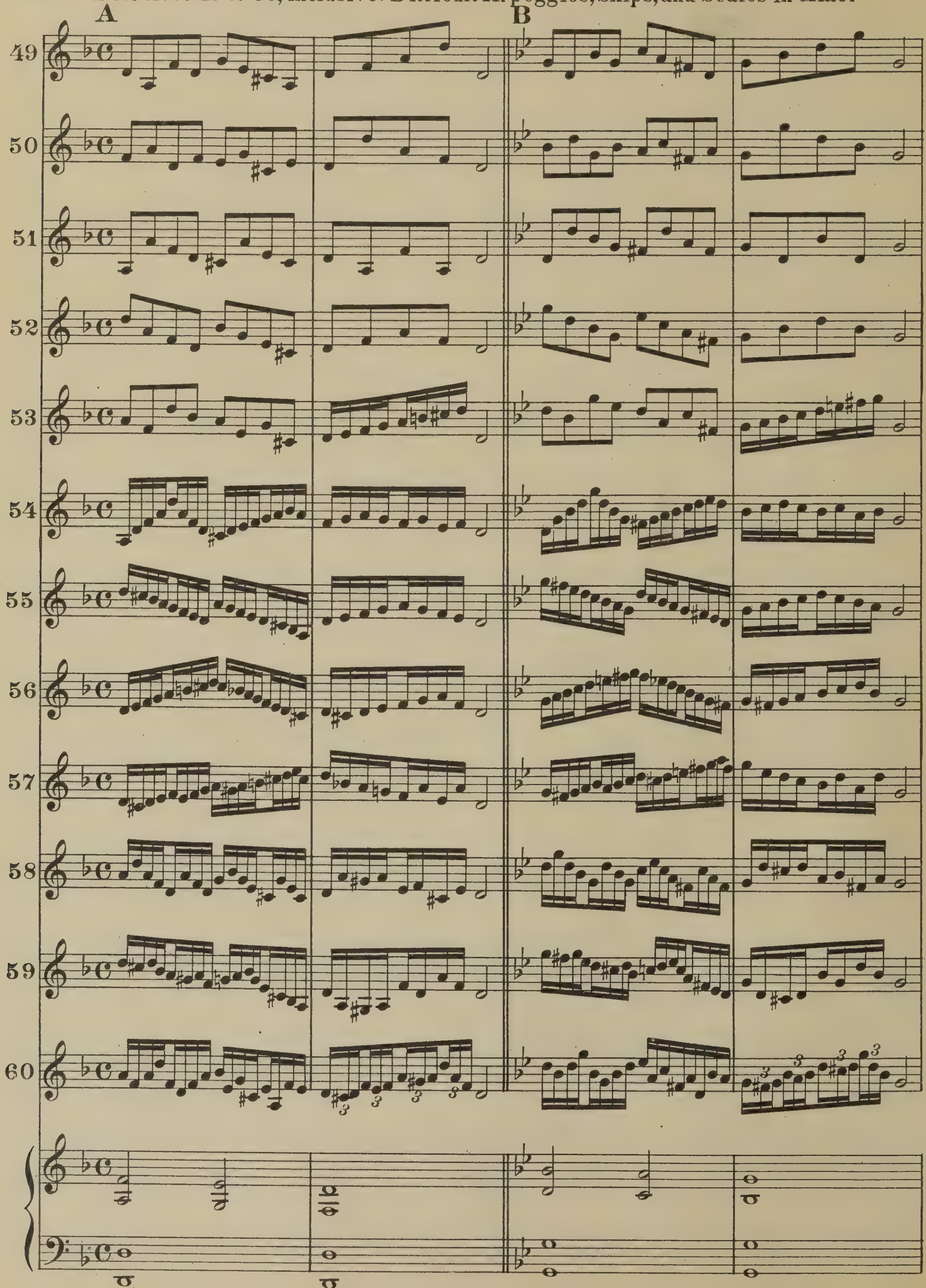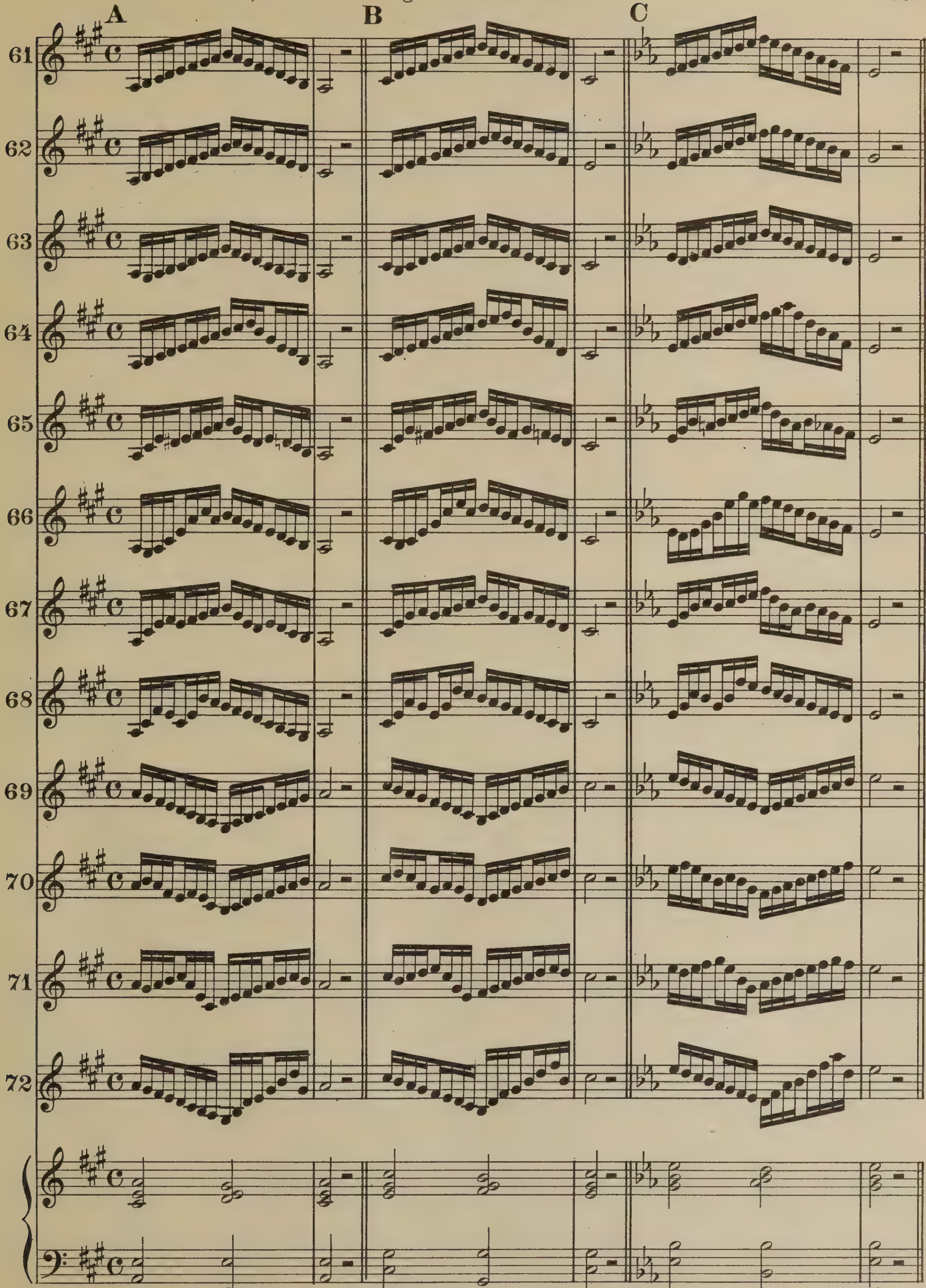


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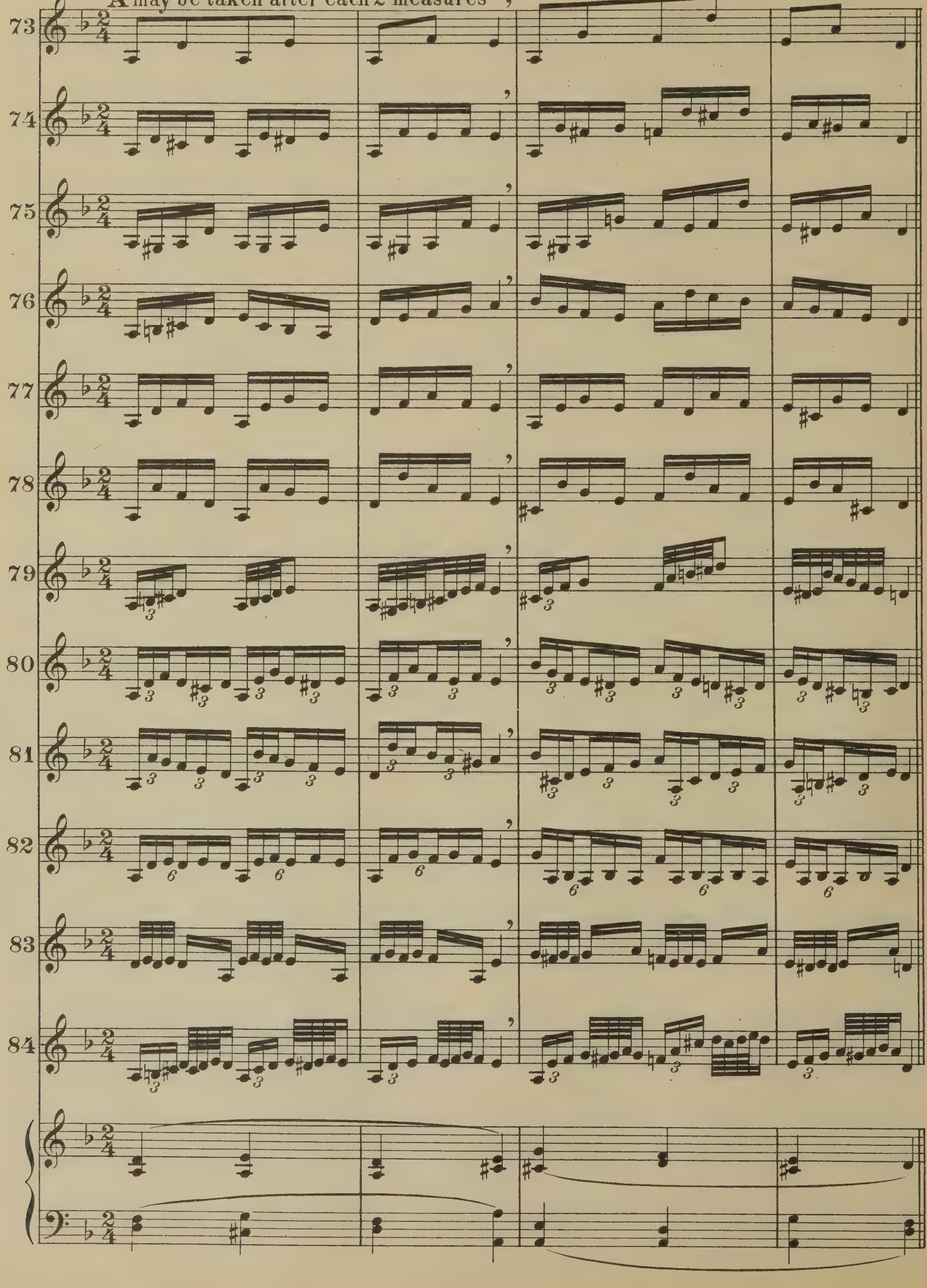

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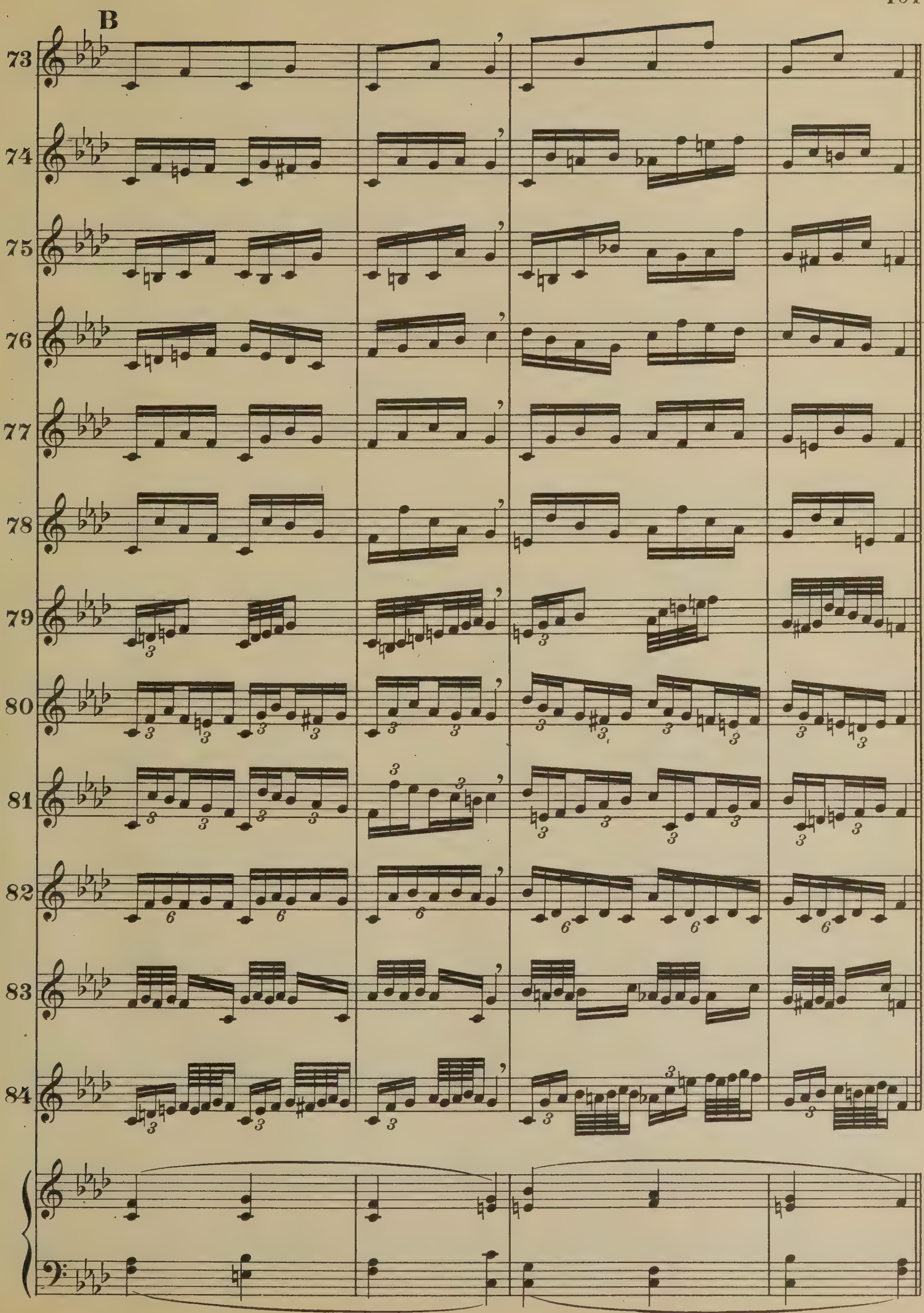

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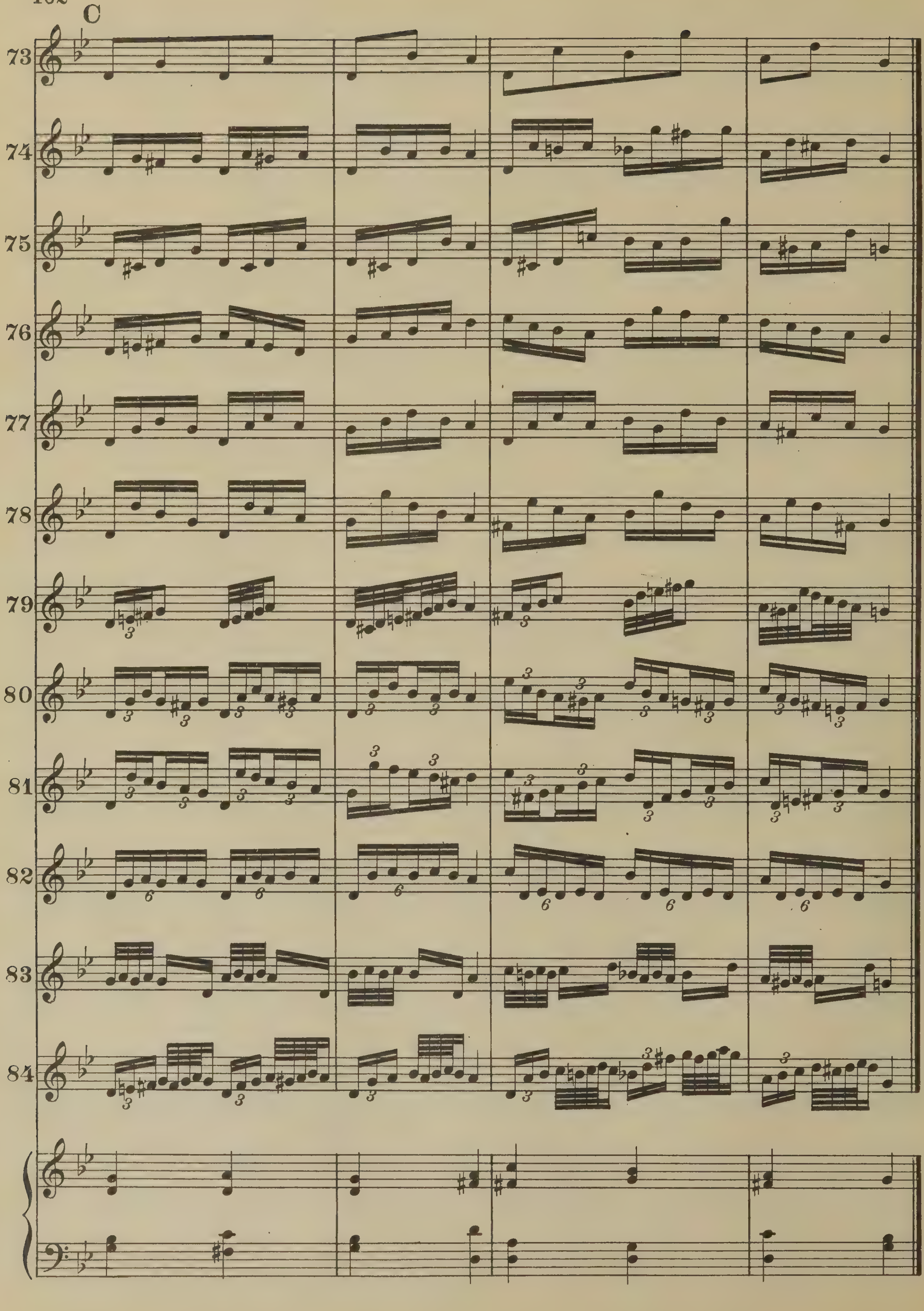

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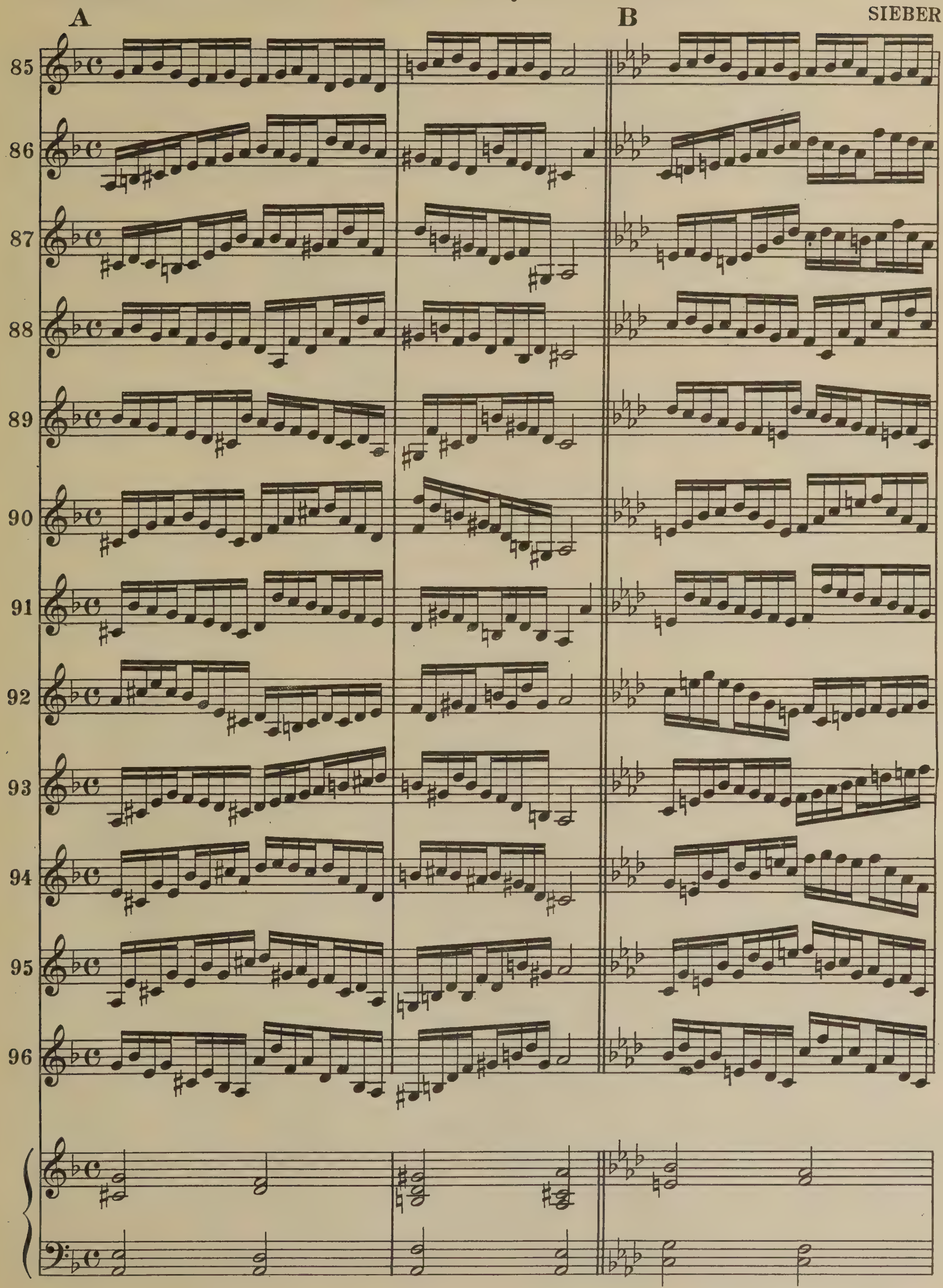

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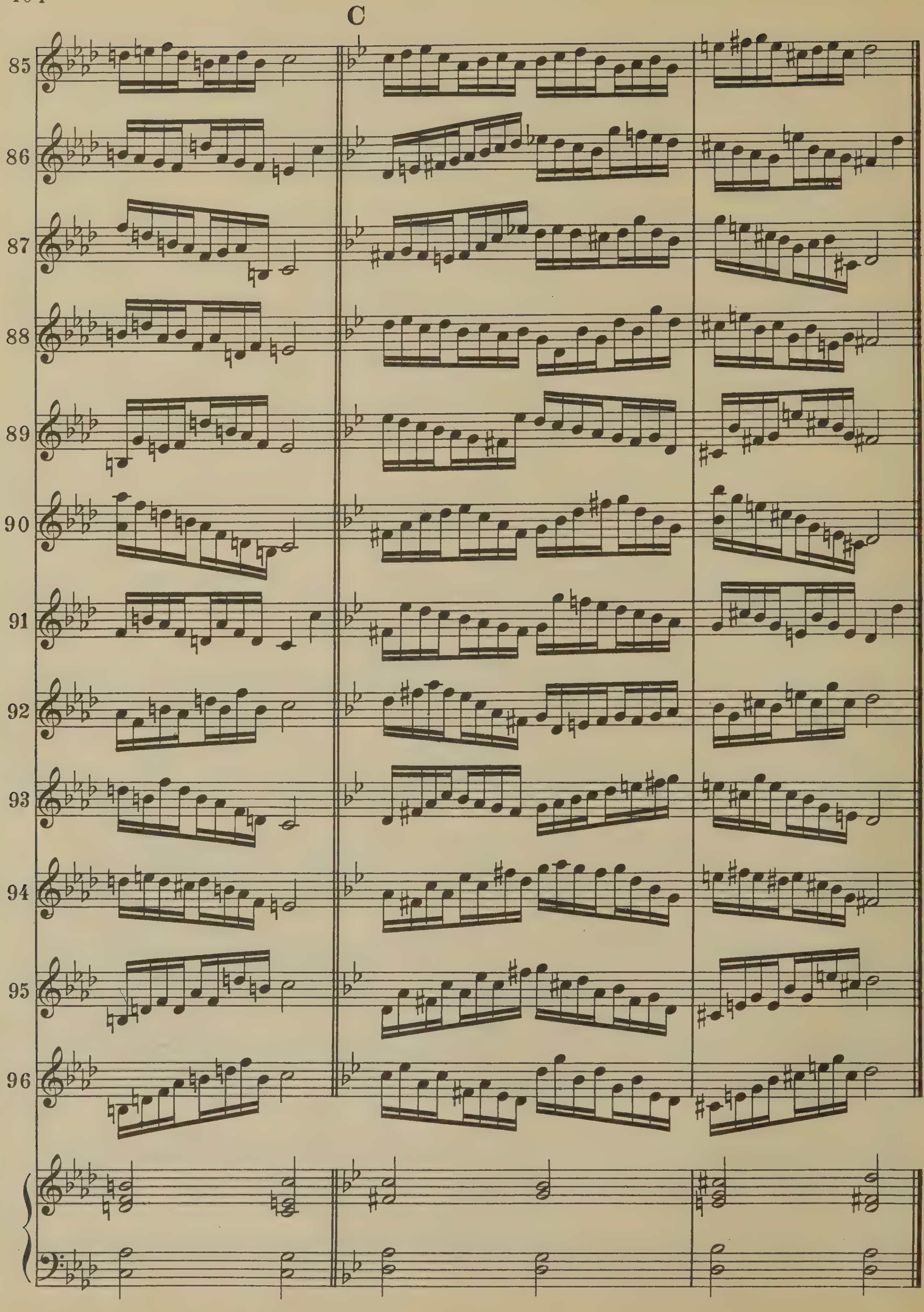
Exercises 73 to 84, inclusive: Skipping Passages and Arpeggios in Minor. Breath A may be taken after each 2 measures ,




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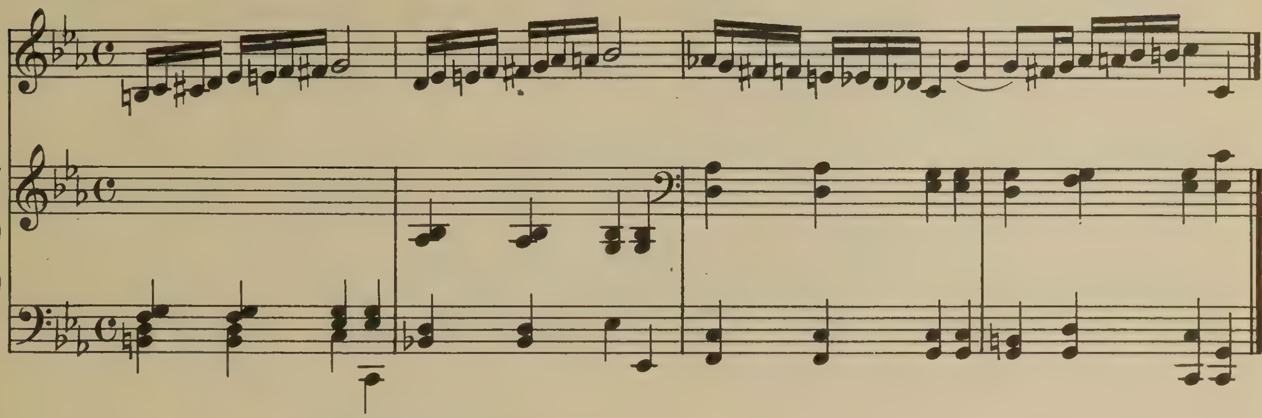

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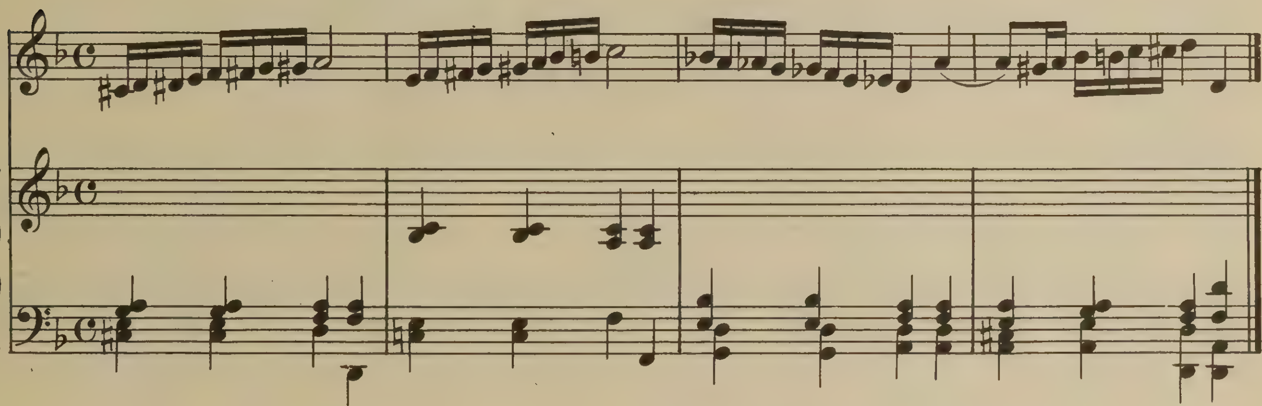

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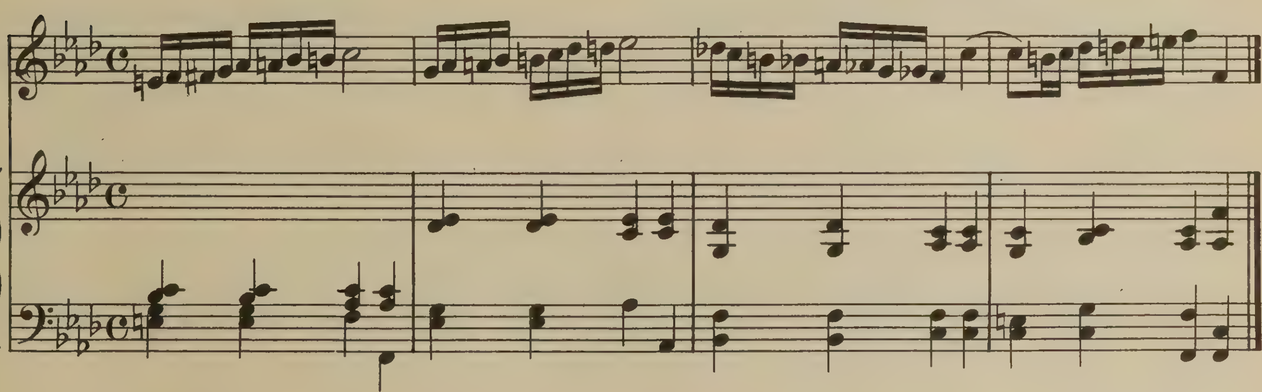
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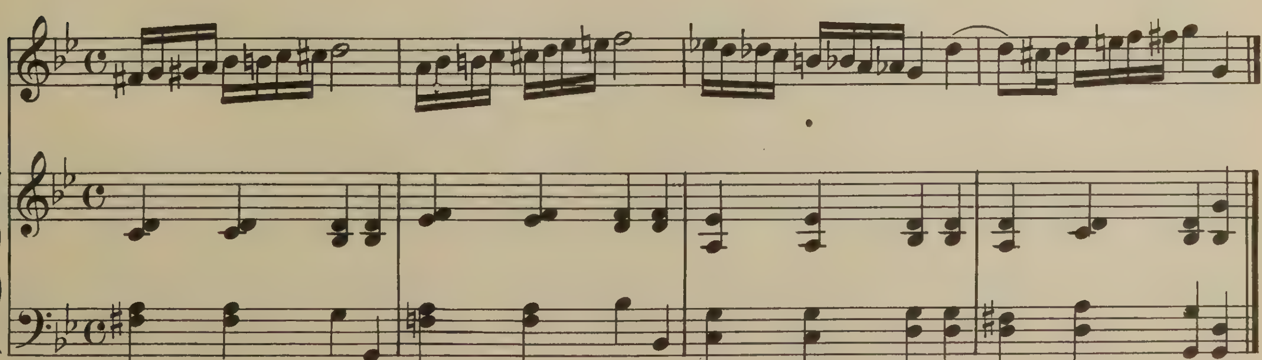
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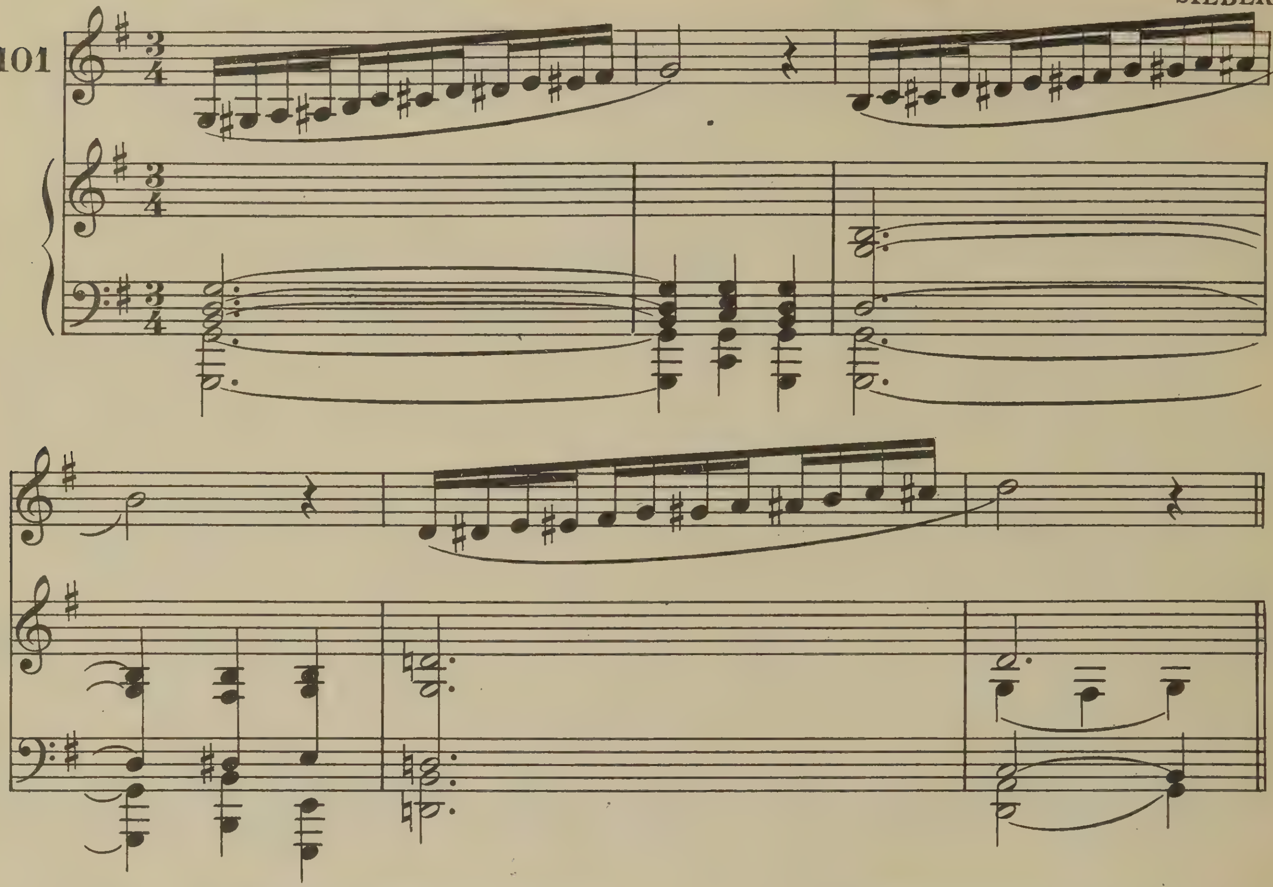
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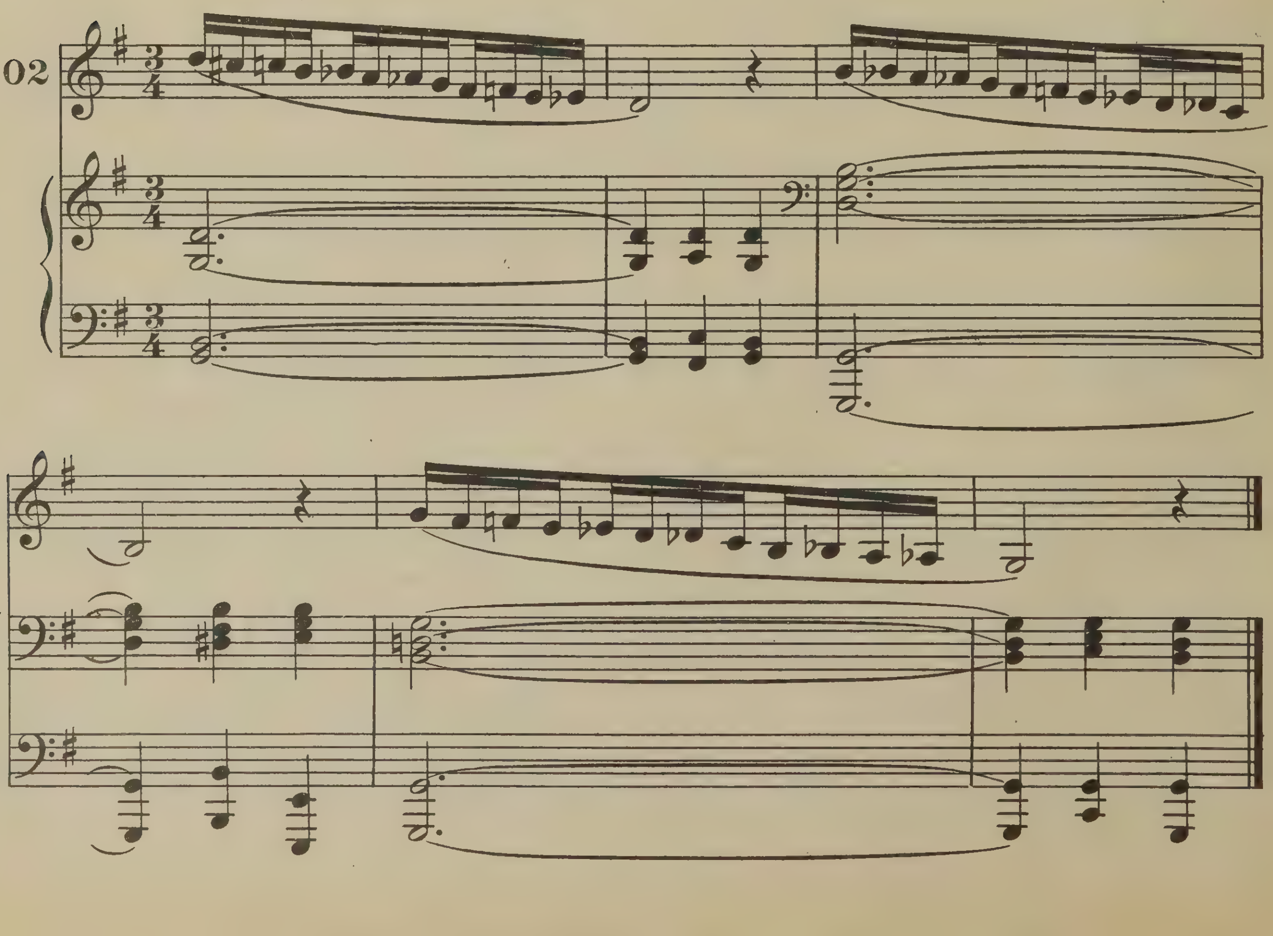
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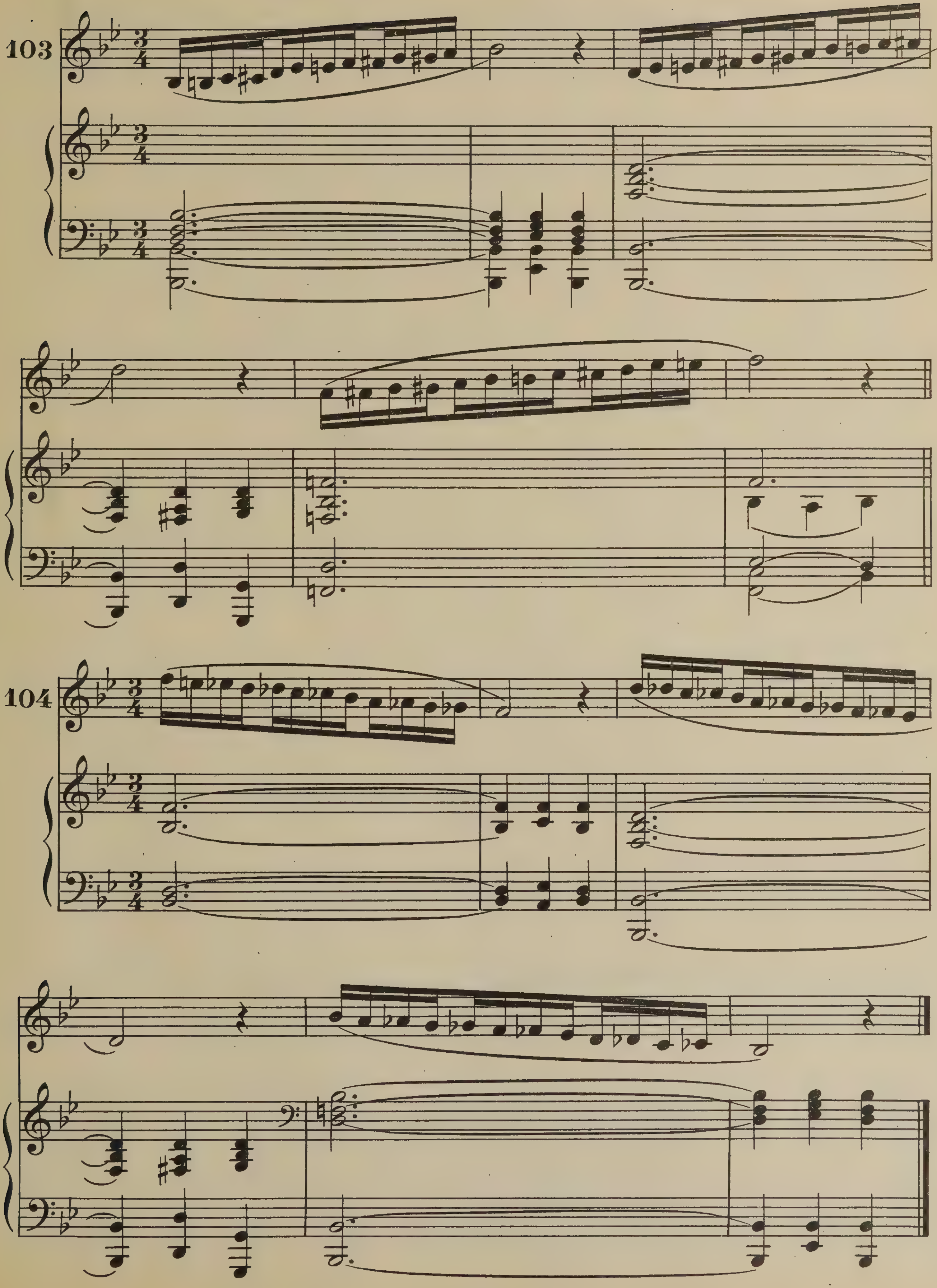
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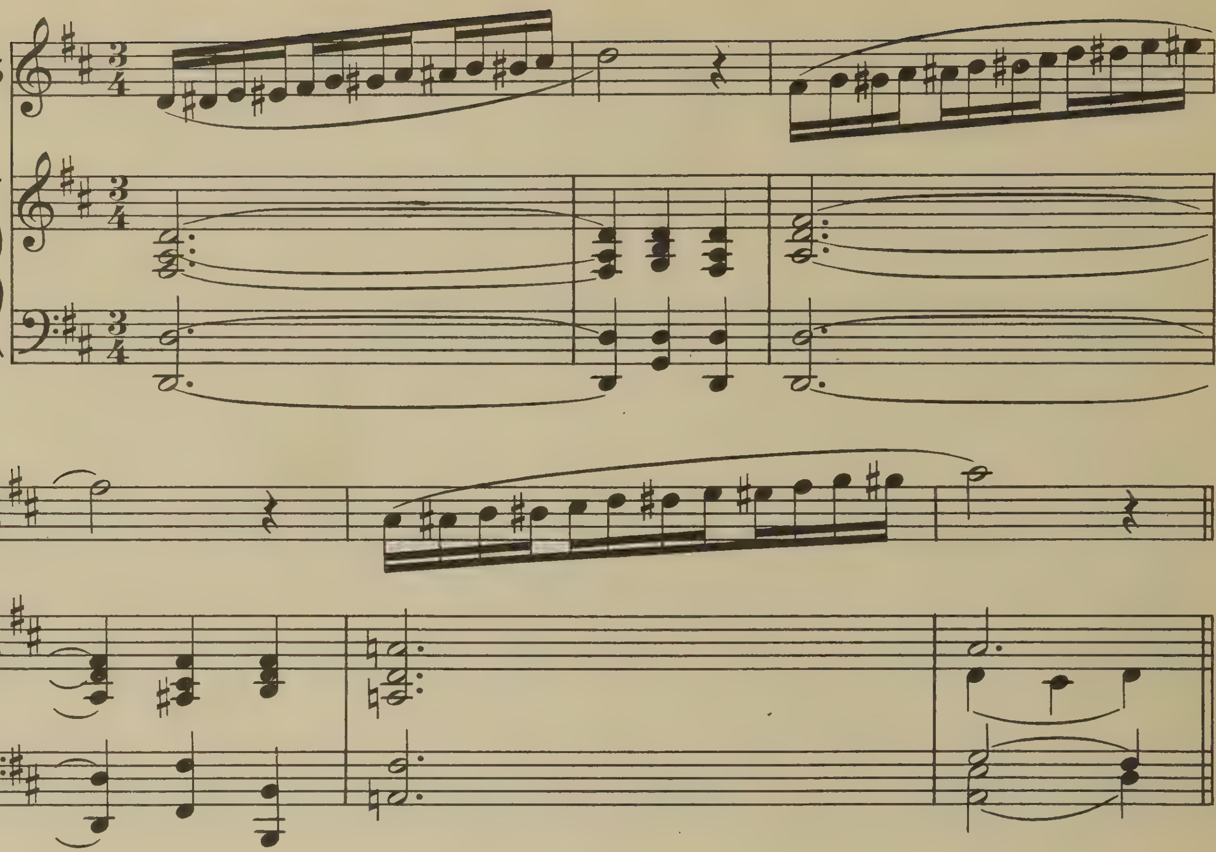


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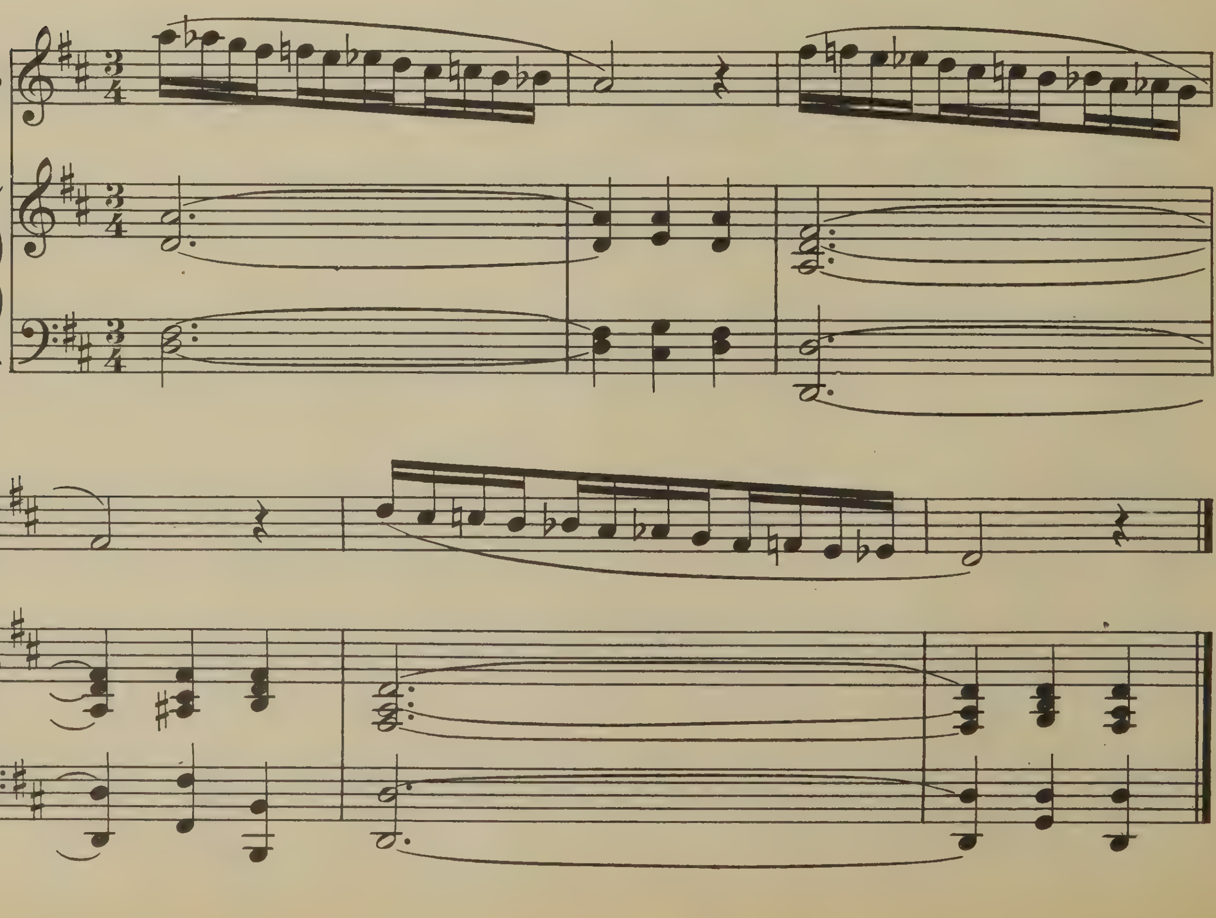



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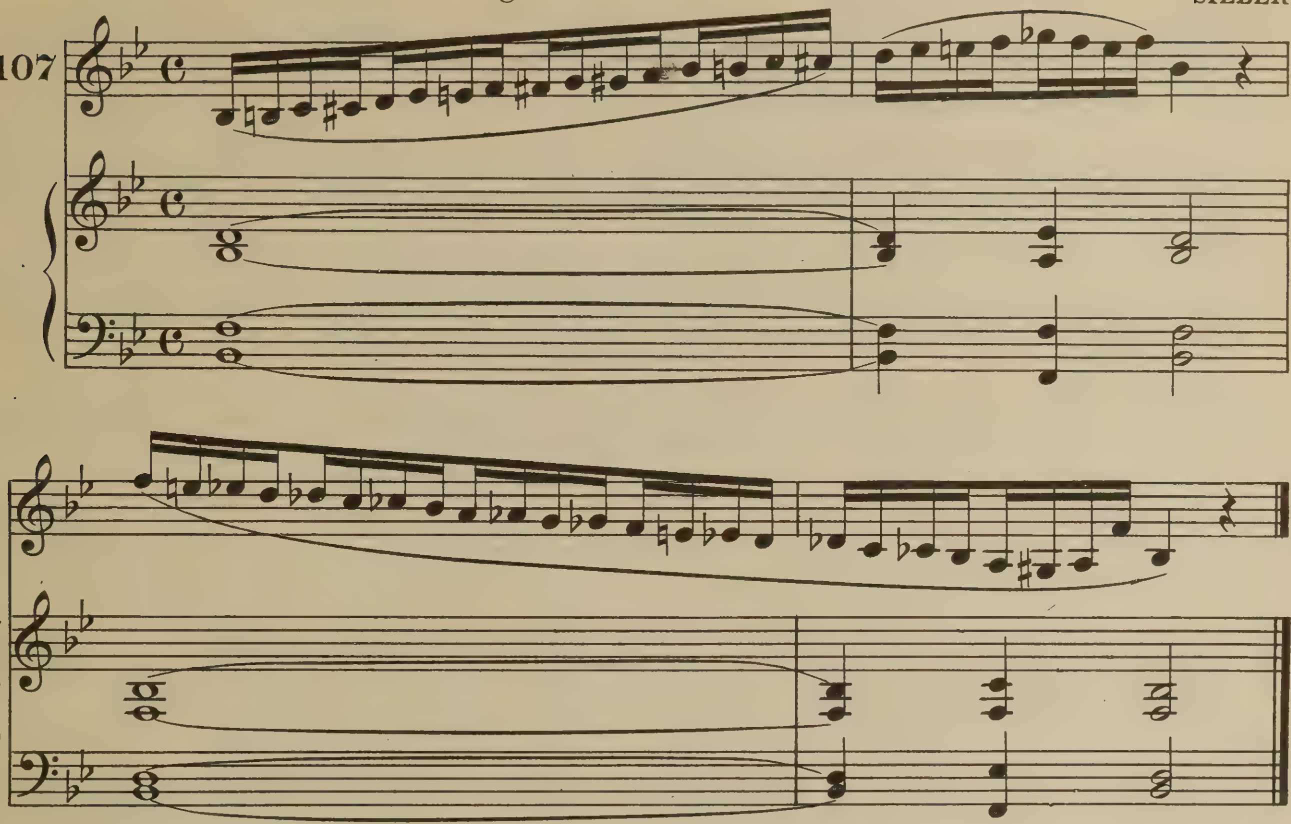
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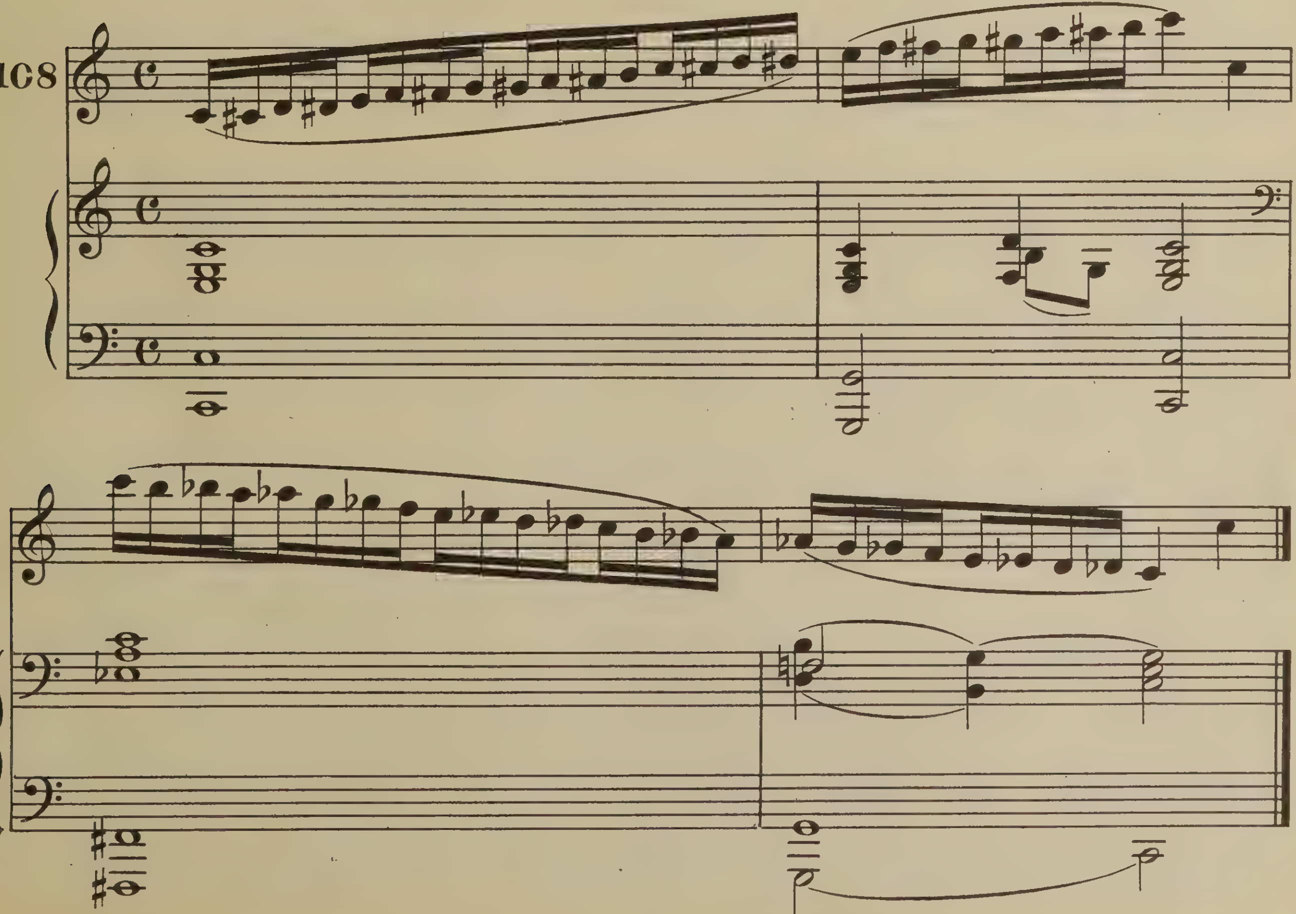
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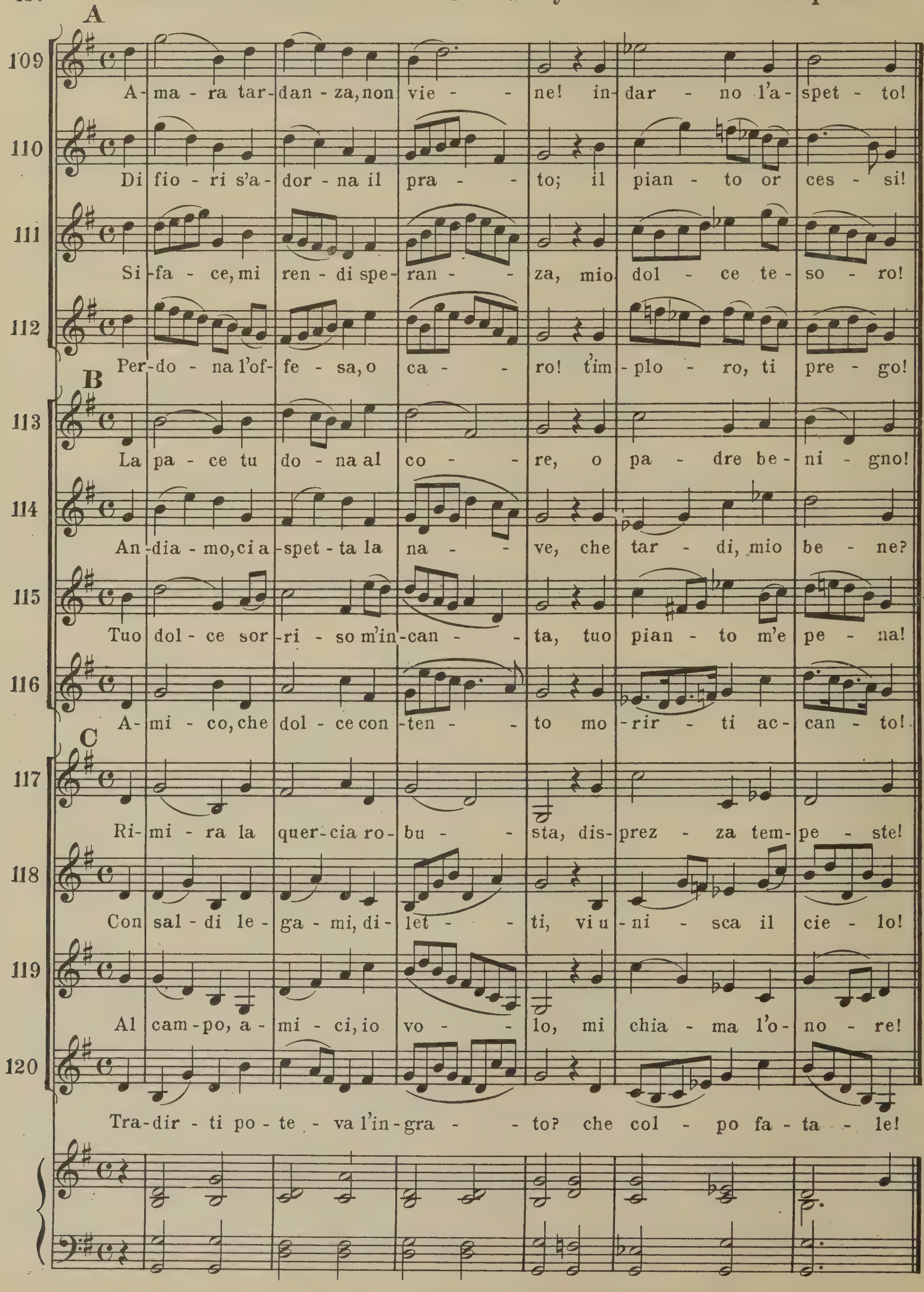
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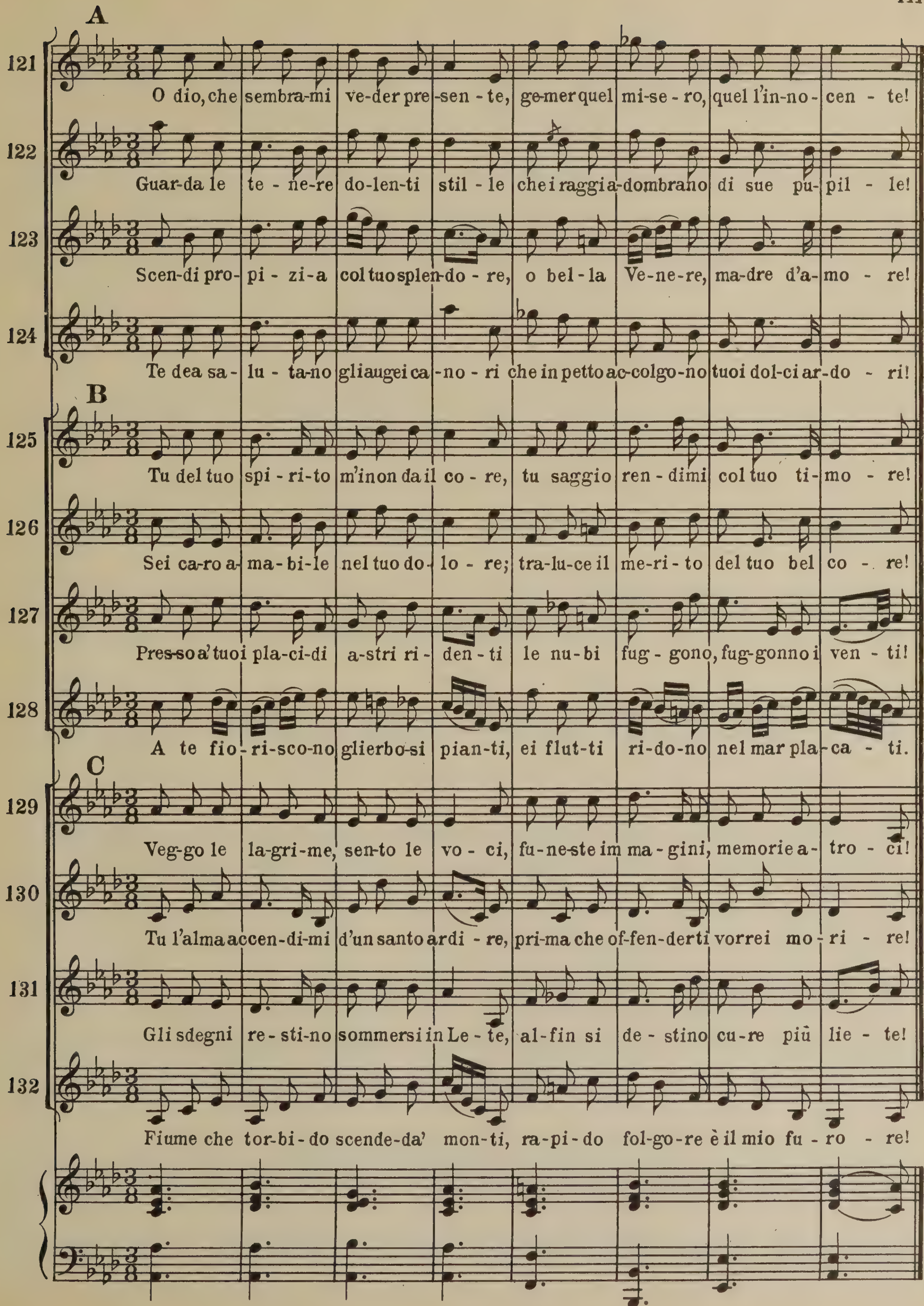
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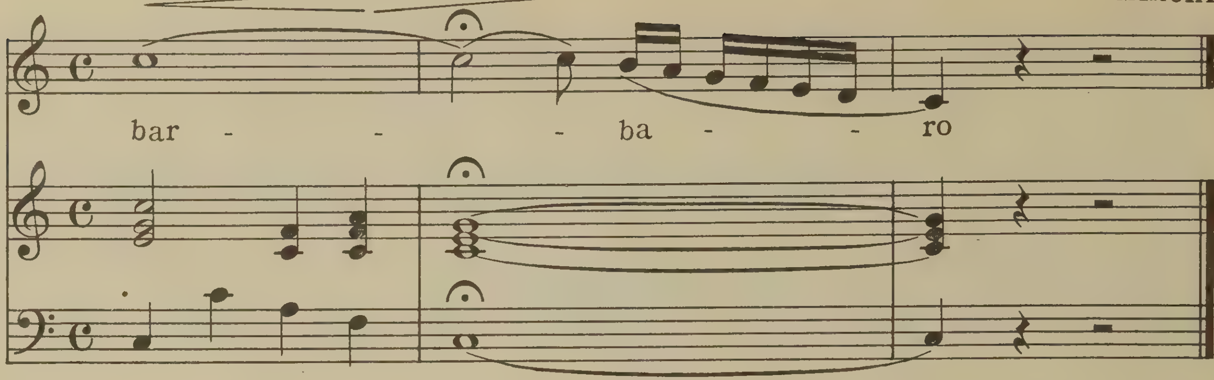



A
109
A-ma-ra tar-dan-za, non vie - ne! in-dar - no l'a-spet - to!
110
Di fio-ri s'a-dor-na il pra - to; il pian - to or ces - si!
111
Si-fa - ce, mi ren-di spe-ran - za, mio dol - ce te-so - ro!
112
Per-do - na l'of-fe - sa, o ca - ro! t'im-plo - ro, ti pre - go!
B
113
La pa - ce tu do - na al co - re, o pa - dre be-ni - gno!
114
An-dia-mo, ci a-spet-ta la na - ve, che tar - di, mio be - ne?
115
Tuo dol-ce sor-ri - so m'in-can - ta, tuo pian - to m'e pe - na!
116
A-mi - co, che dol - ce con-ten - to mo-rir - ti ac-can - to!
C
117
Ri-mi - ra la quer-cia ro-bu - sta, dis-prez - za tem-pe - ste!
118
Con sal-di le-ga-mi, di-let - ti, vi u-ni - sca il cie - lo!
119
Al cam-po, a-mi-ci, io vo - lo, mi chia - ma l'o-no - re!
120
Tra-dir - ti po-te - va l'in-gra - to? che col - po fa-ta - le!


A
121
O dio, che sembra-mi ve-der pre-sen - te, ge-mer quel mi-se - ro, quel l'in-no - cen - te!
122
Guar-da le te - ne-re do-len-ti stil - le che i raggi a-dombrano di sue pu- pil - le!
123
Scen-di pro- pi - zi-a col tuo splen-do - re, o bel - la Ve-ne-re, ma-dre d'a- mo - re!
124
Te dea sa - lu - ta-no gli augei ca - no - ri che in petto ac-colgo-no tuoi dol-ci ar-do - ri!
B
125
Tu del tuo spi - ri-to m'inon da il co - re, tu saggio ren - dimi col tuo ti- mo - re!
126
Sei ca-ro a- ma - bi-le nel tuo do- lo - re; tra-lu-ce il me-ri - to del tuo bel co - re!
127
Pres-so a' tuoi pla-ci-di a-stri ri - den - ti le nu - bi fug - gono, fug-gonno i ven - ti!
128
A te fio - ri-sco-no gli erbo-si pian-ti, ei flut-ti ri-do-no nel mar pla - ca - ti.
C
129
Veg-go le la-gri-me, sen-to le vo - ci, fu-ne-ste im ma-gini, memorie a- tro - ci!
130
Tu l'alma accen-di-mi d'un santo ardi - re, pri-ma che of-fen-derti vorrei mo - ri - re!
131
Gli sdegni re - sti-no sommersi in Le - te, al-fin si de - stino cu-re più lie - te!
132
Fiume che tor-bi-do scende-da' mon-ti, ra-pi-do fol-go-re è il mio fu - ro - re!

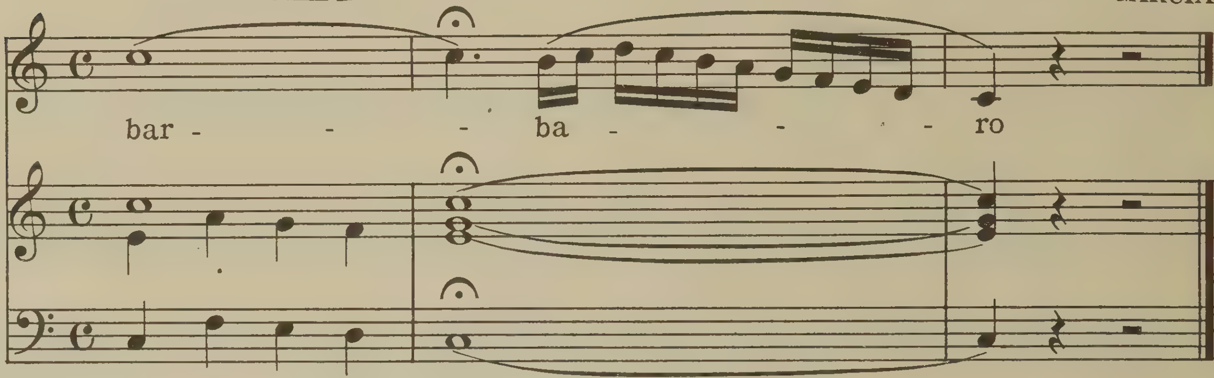
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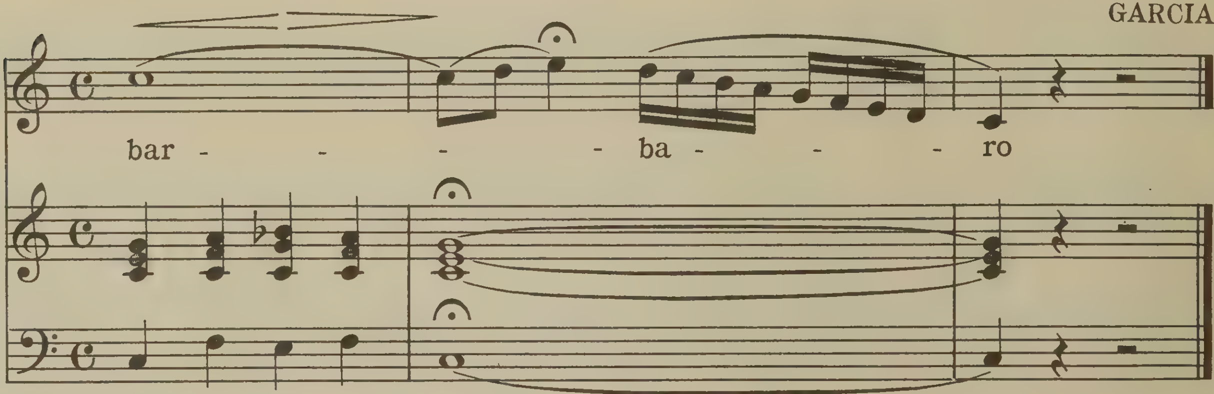
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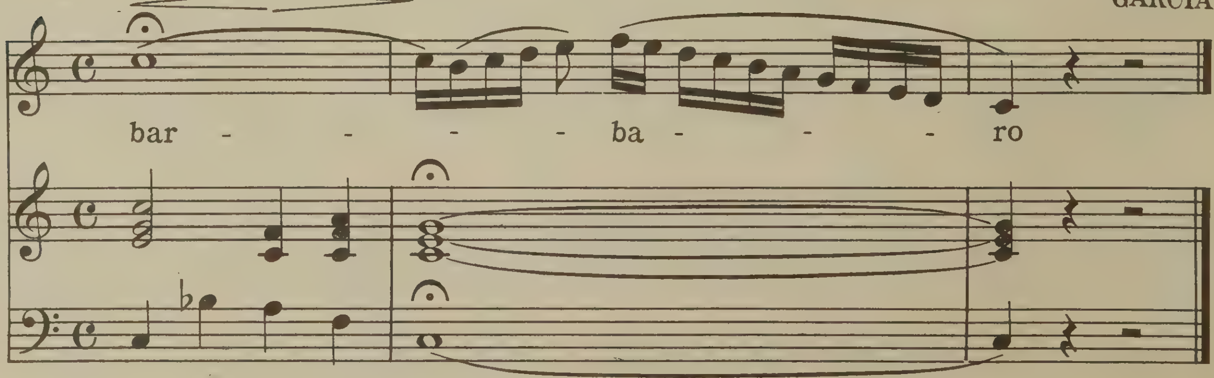
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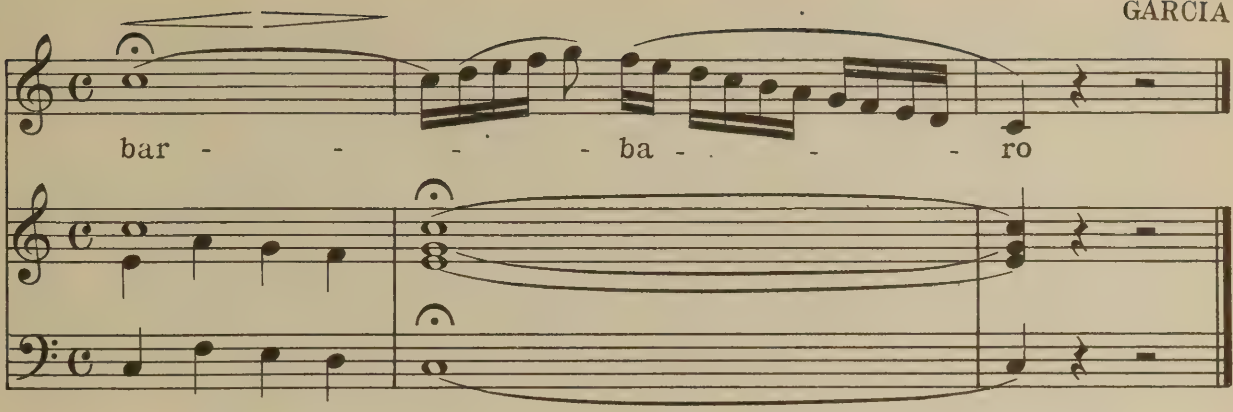
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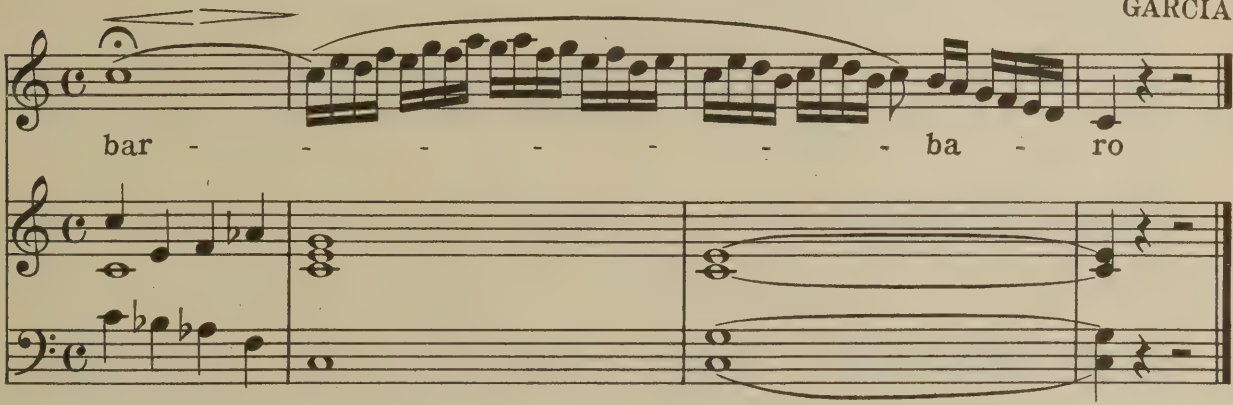
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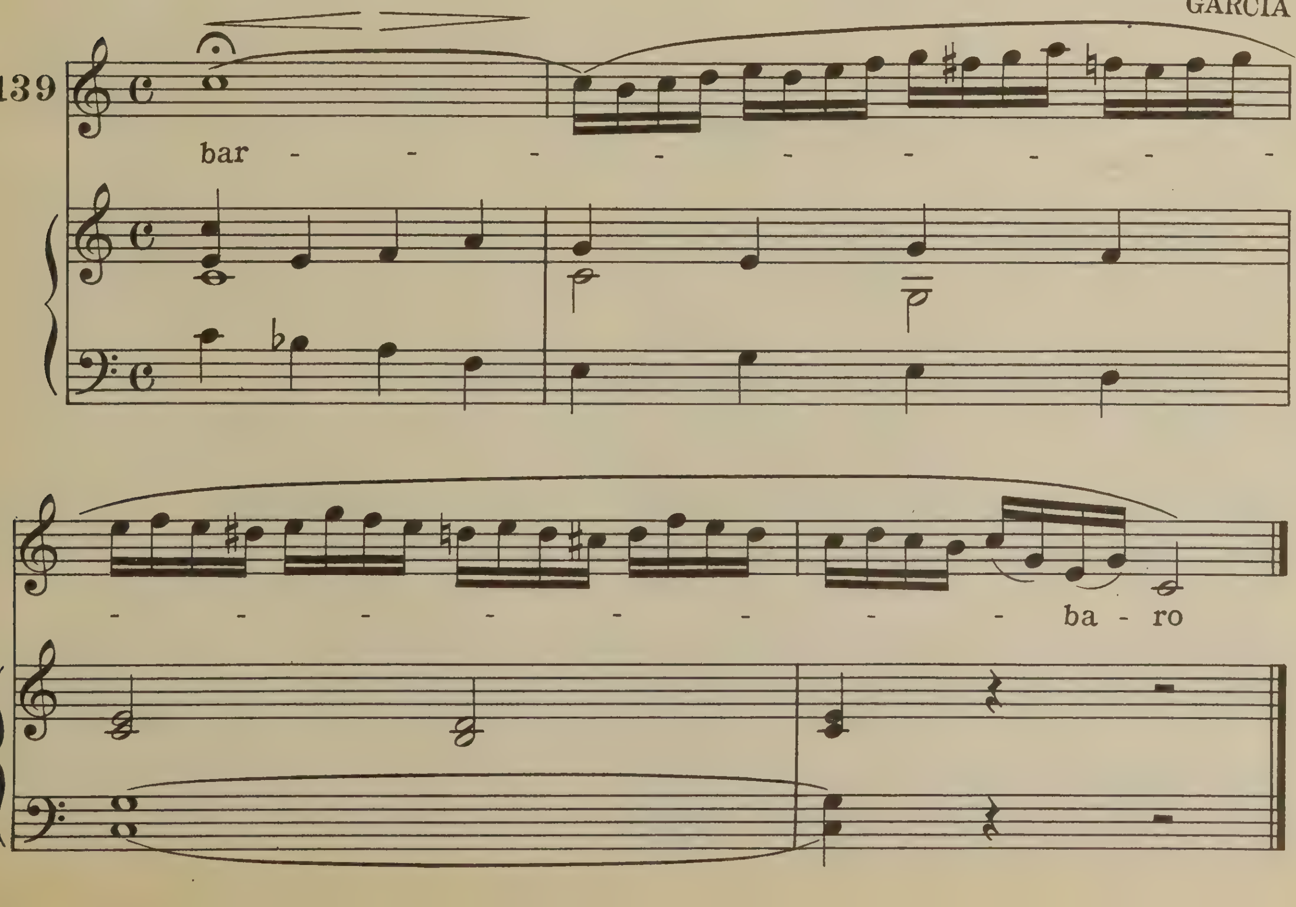
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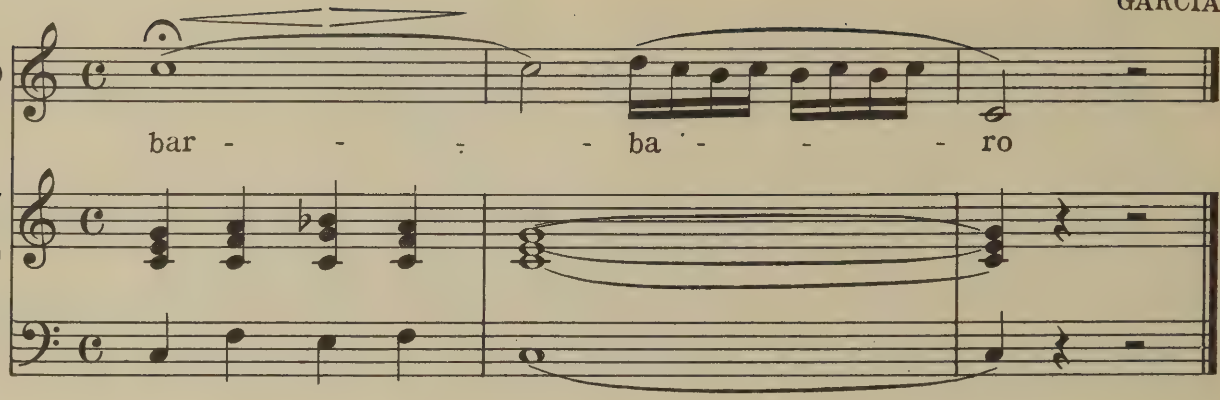
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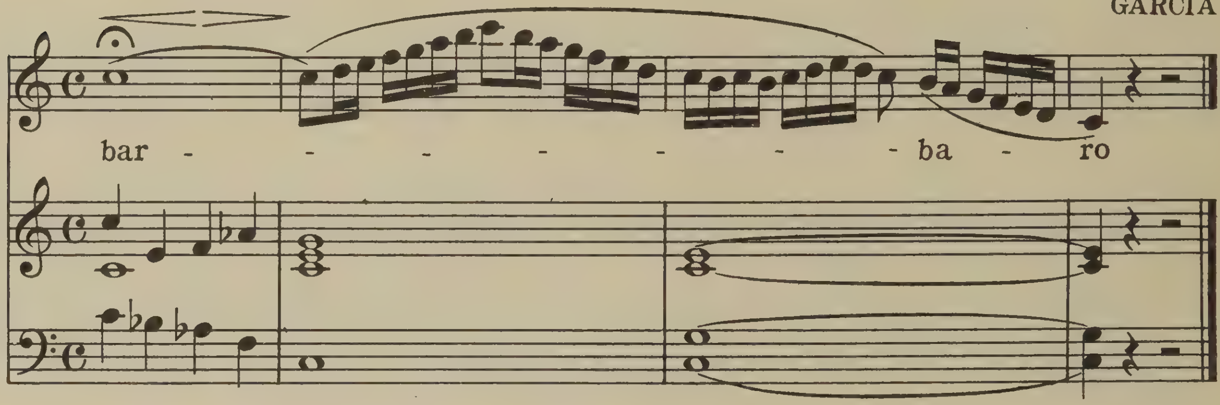
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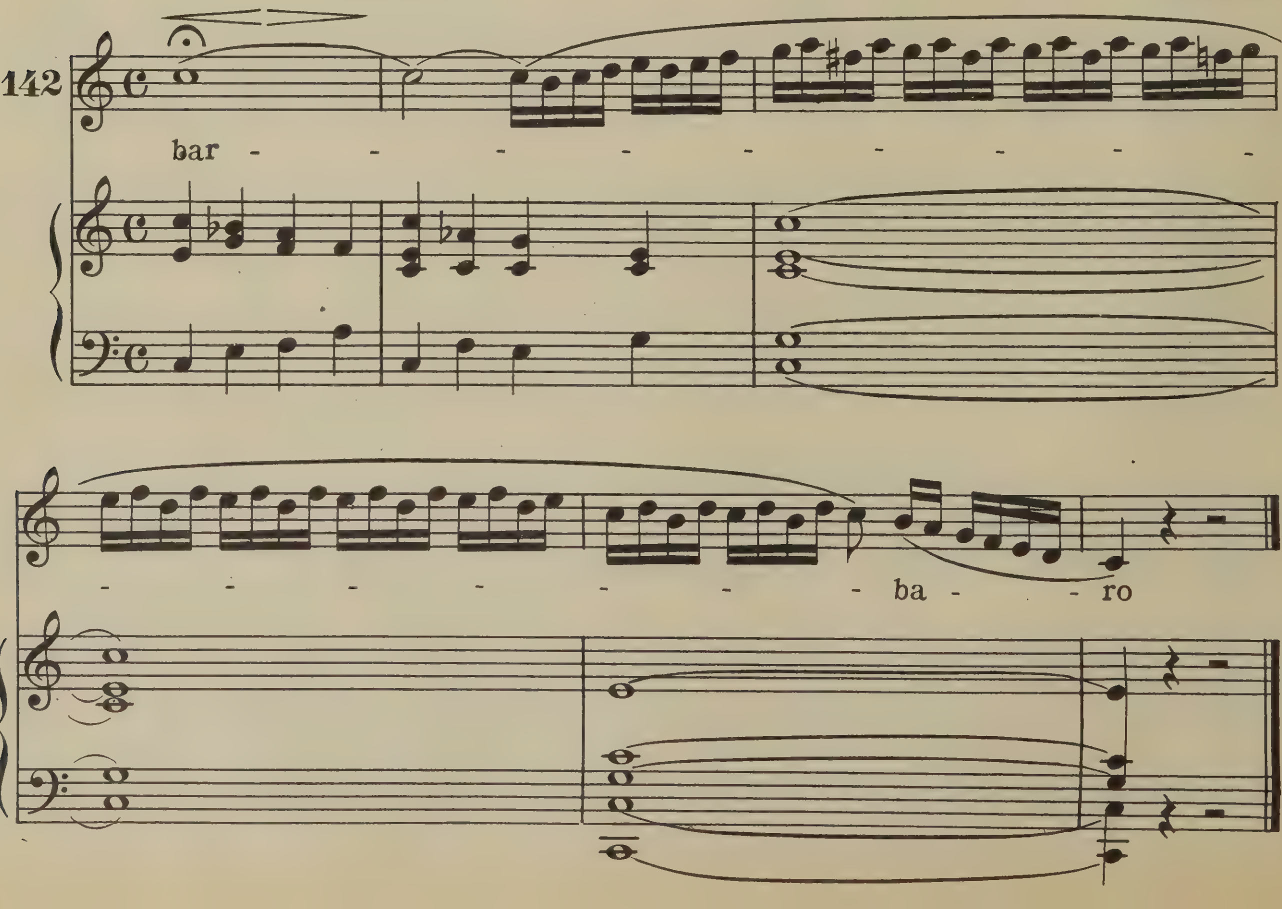
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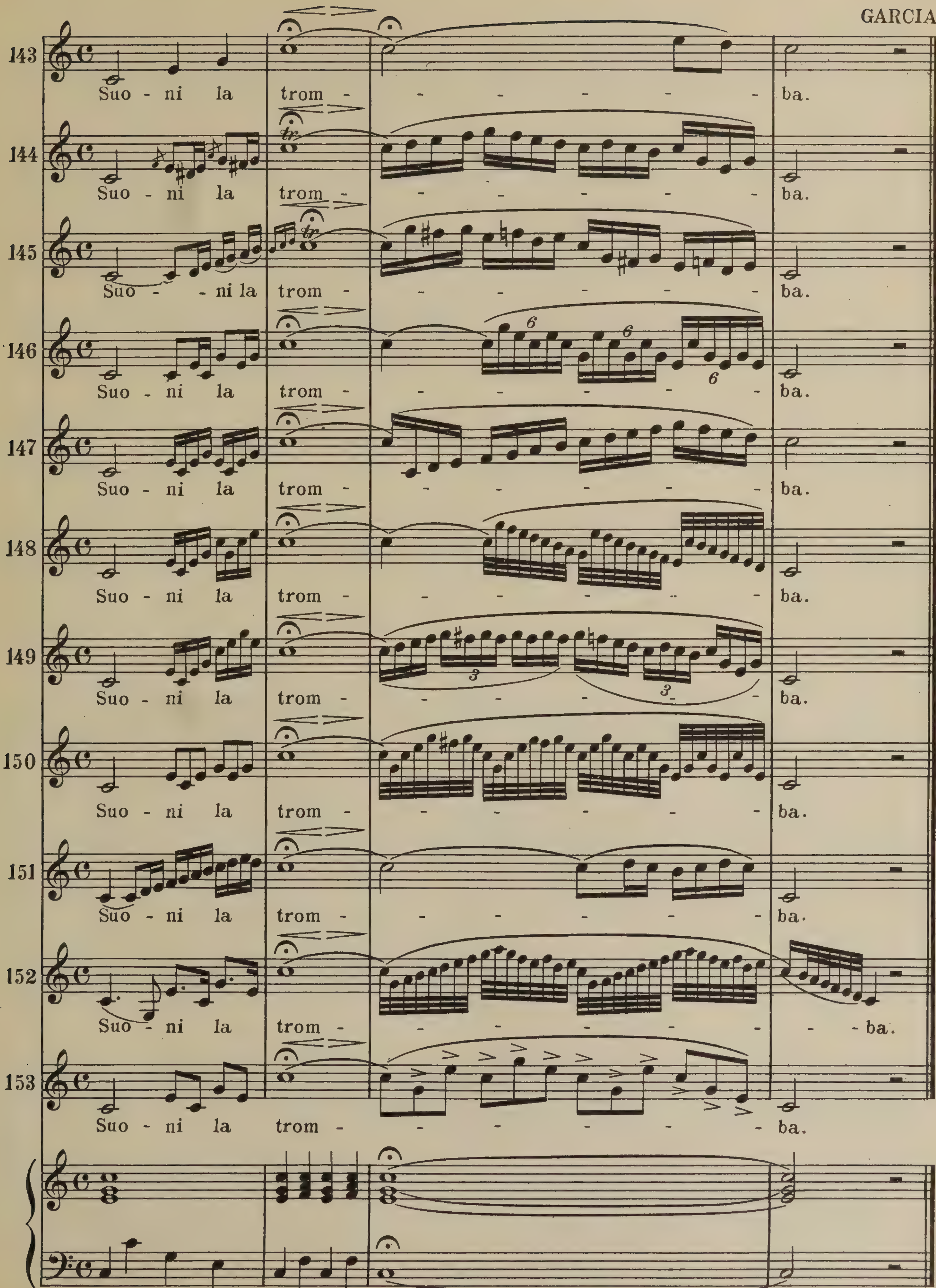
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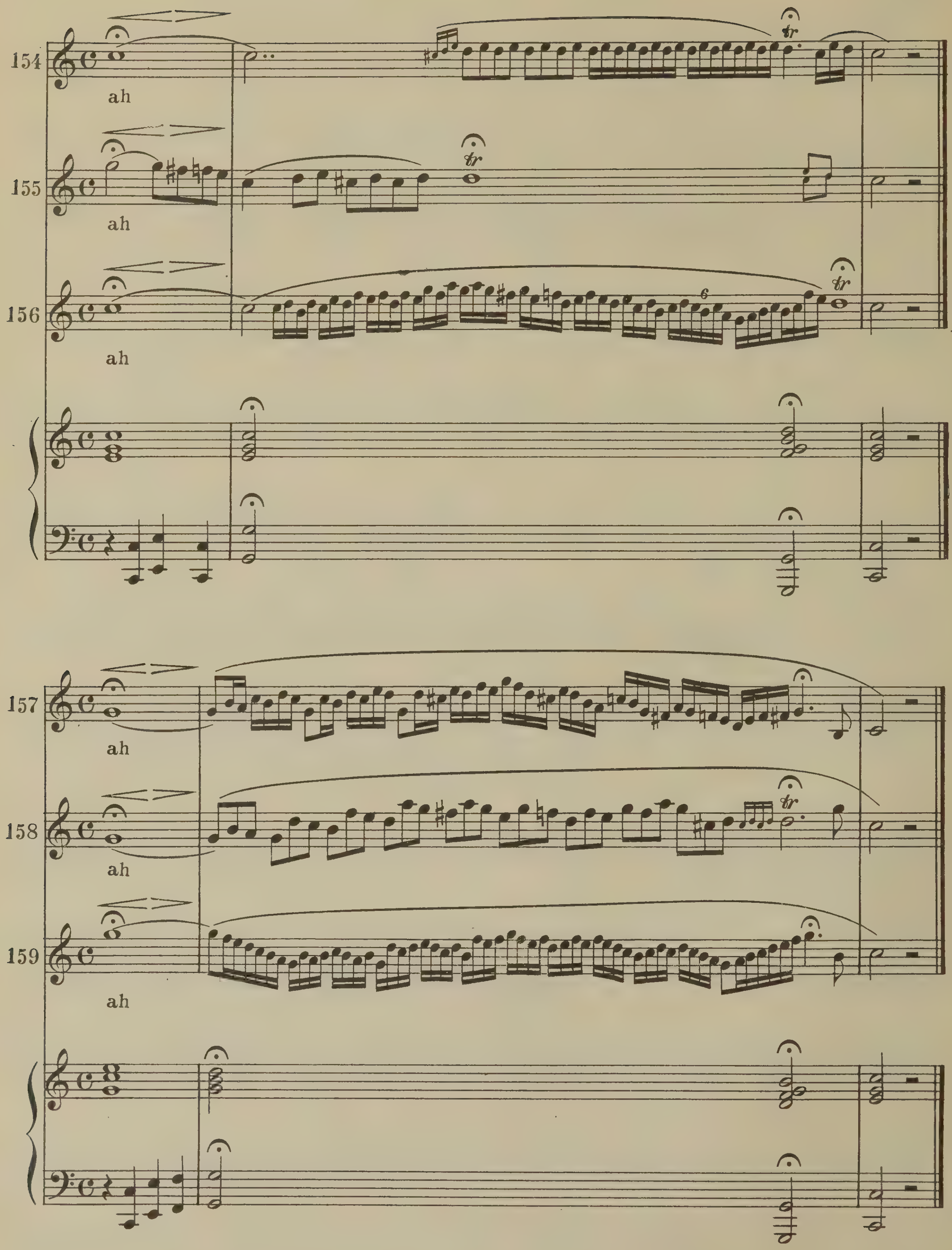


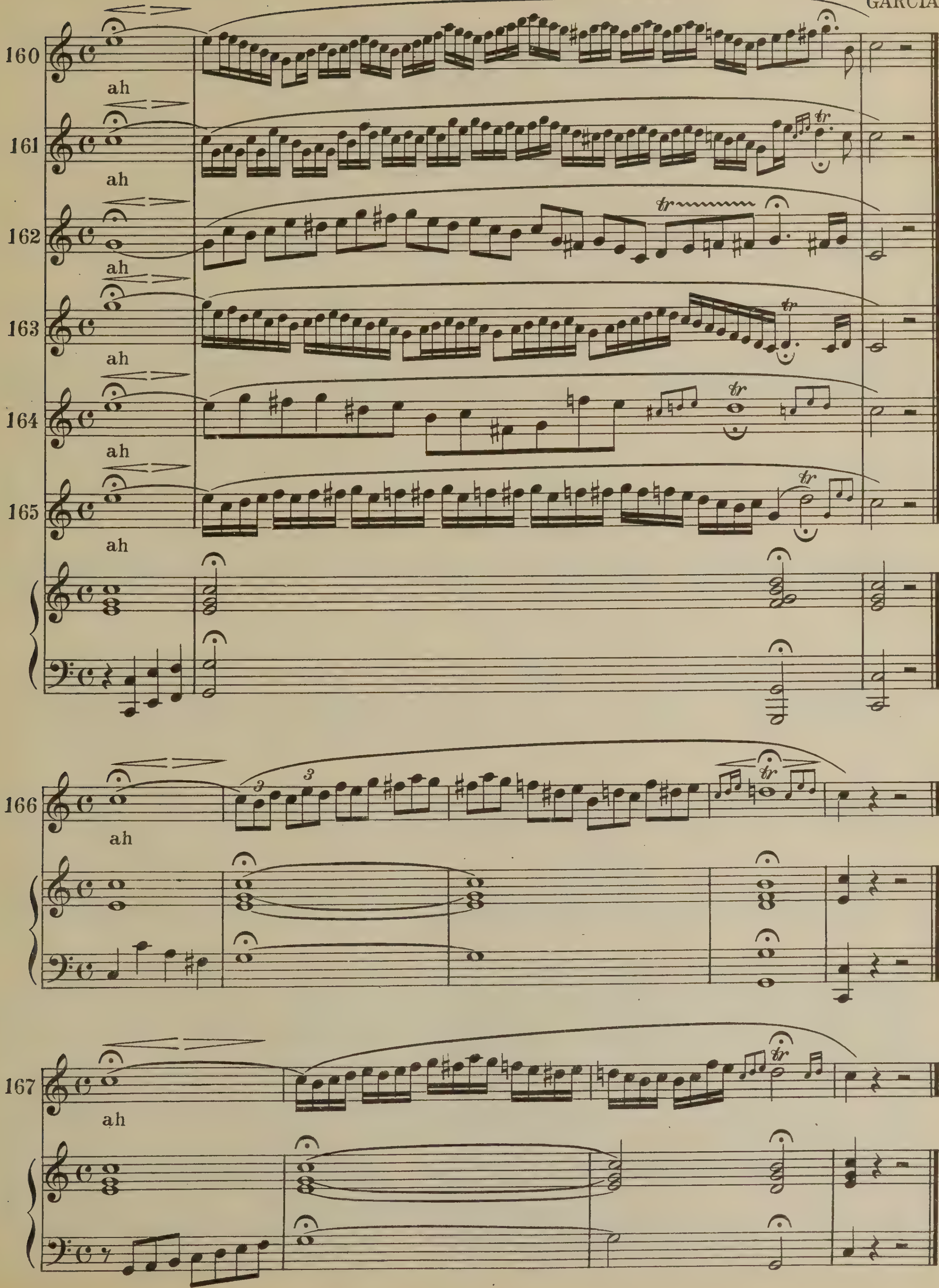
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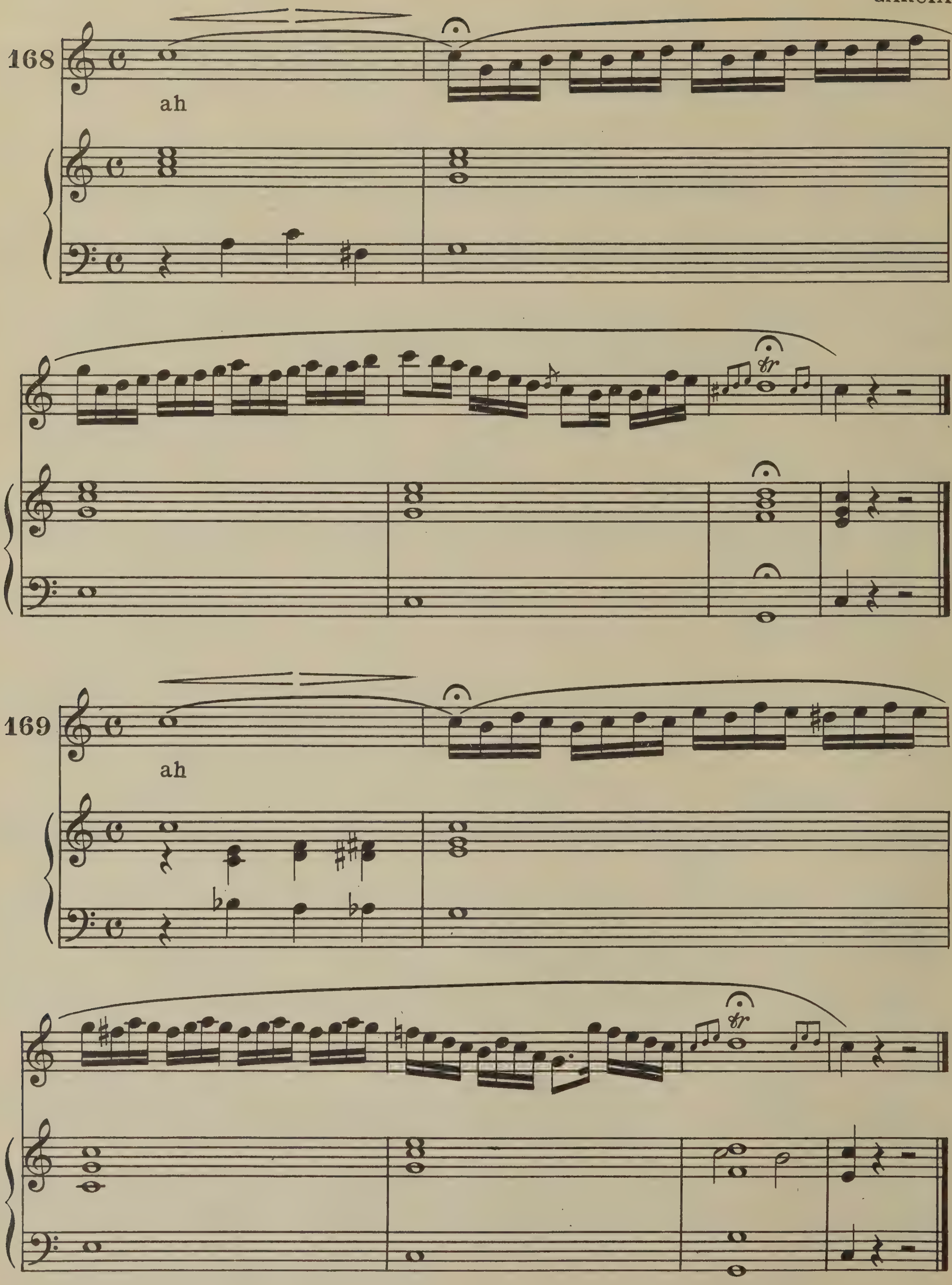
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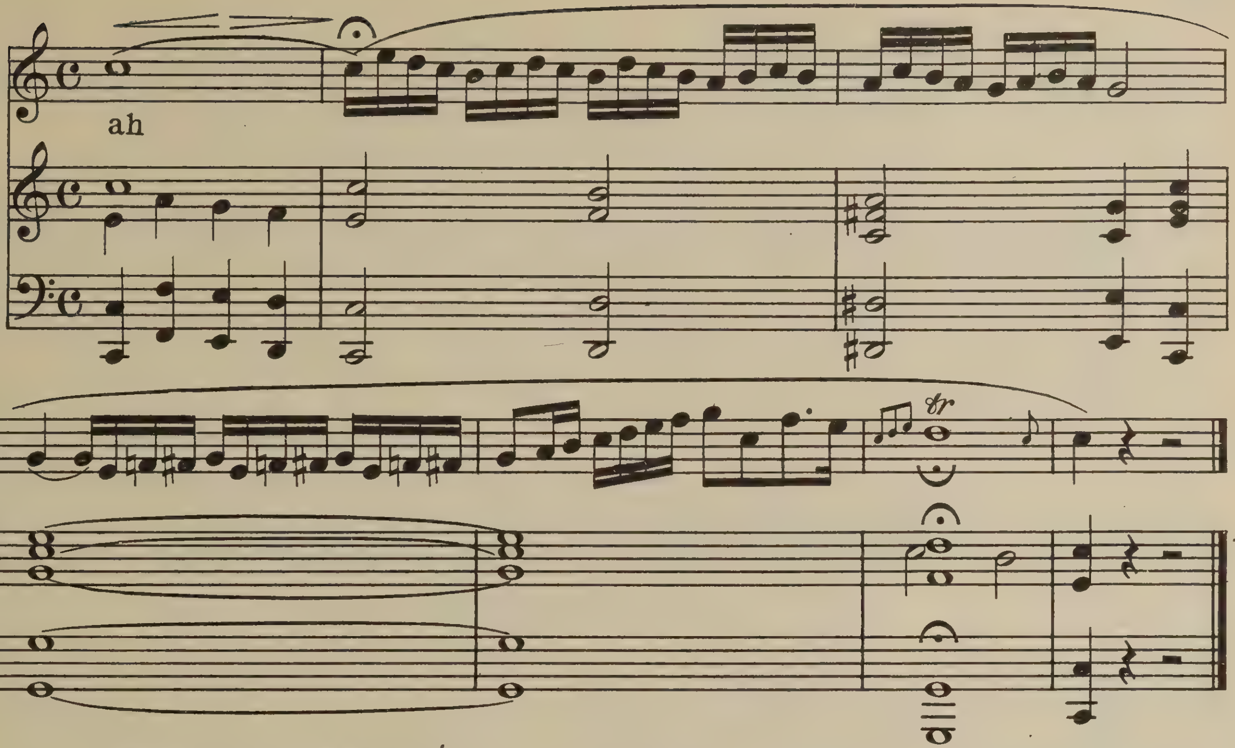

143 Suo - ni la trom - - - - - - ba.
144 Suo - ni la trom - - - - - - ba.
145 Suo - - ni la trom - - - - - - ba.
146 Suo - ni la trom - - - - - - ba.
147 Suo - ni la trom - - - - - - ba.
148 Suo - ni la trom - - - - - - ba.
149 Suo - ni la trom - - - - - - ba.
150 Suo - ni la trom - - - - - - ba.
151 Suo - ni la trom - - - - - - ba.
152 Suo - ni la trom - - - - - - - ba.
153 Suo - ni la trom - - - - - - ba.


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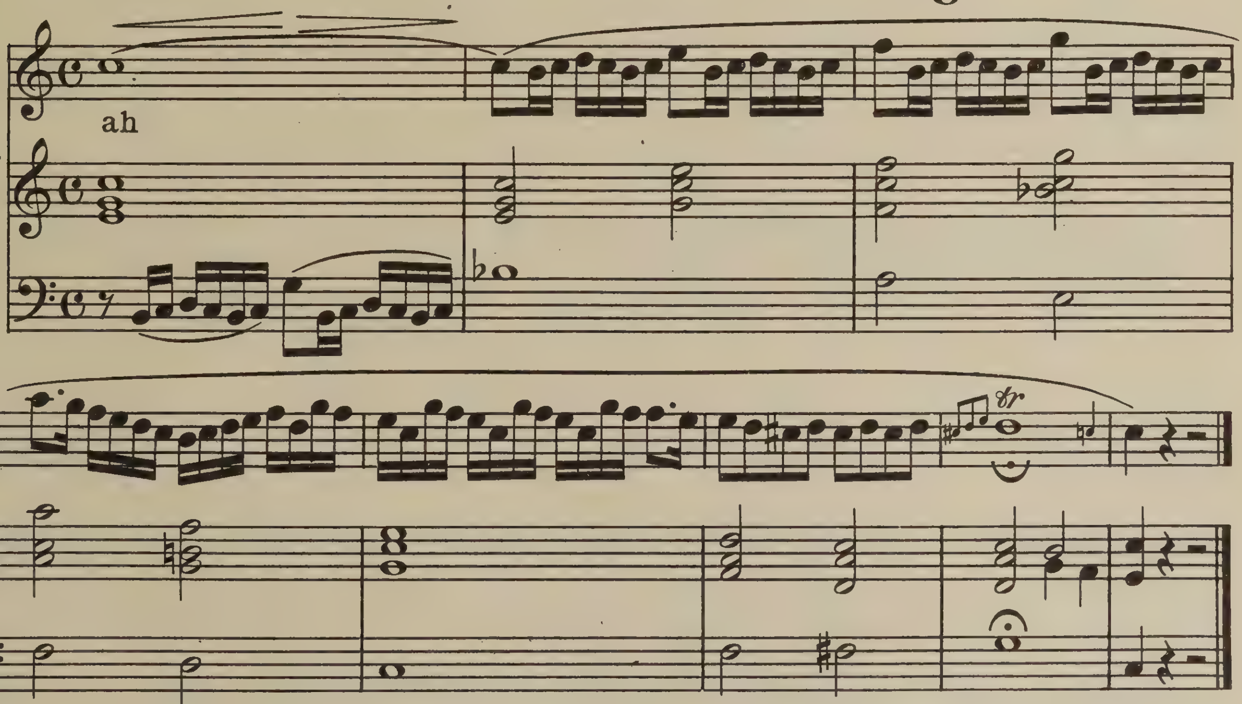

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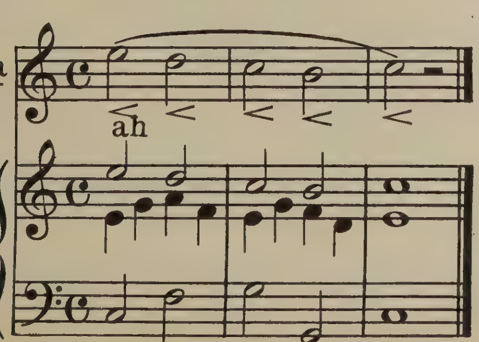
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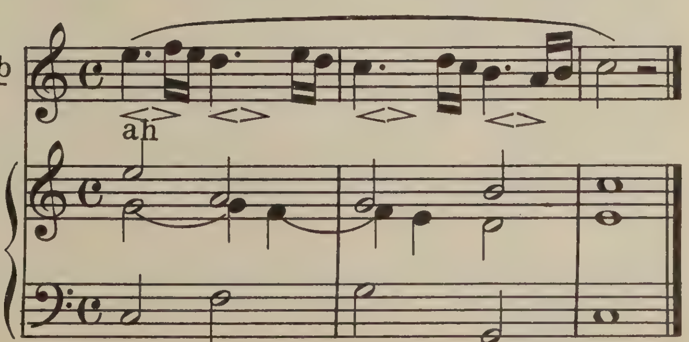
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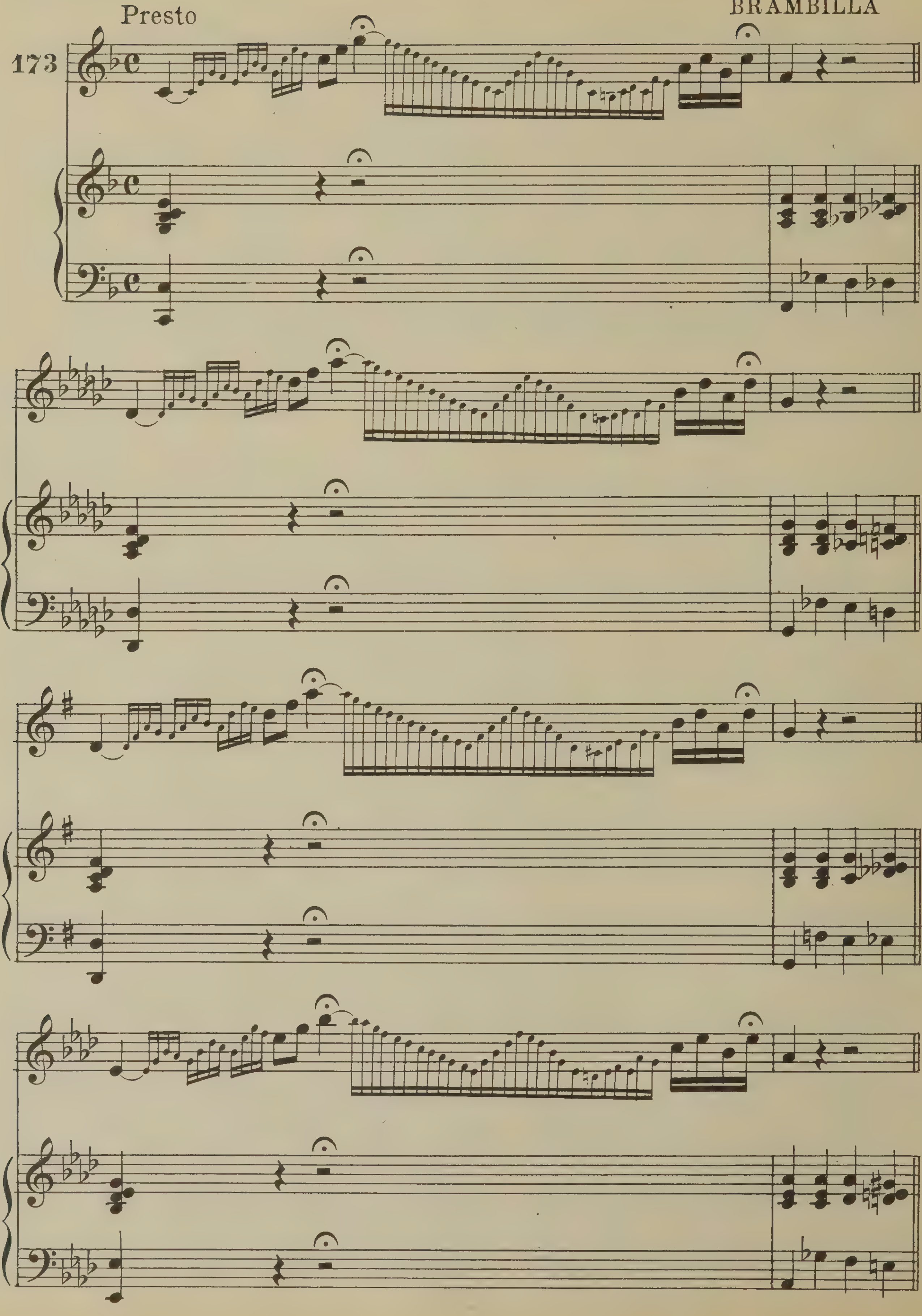


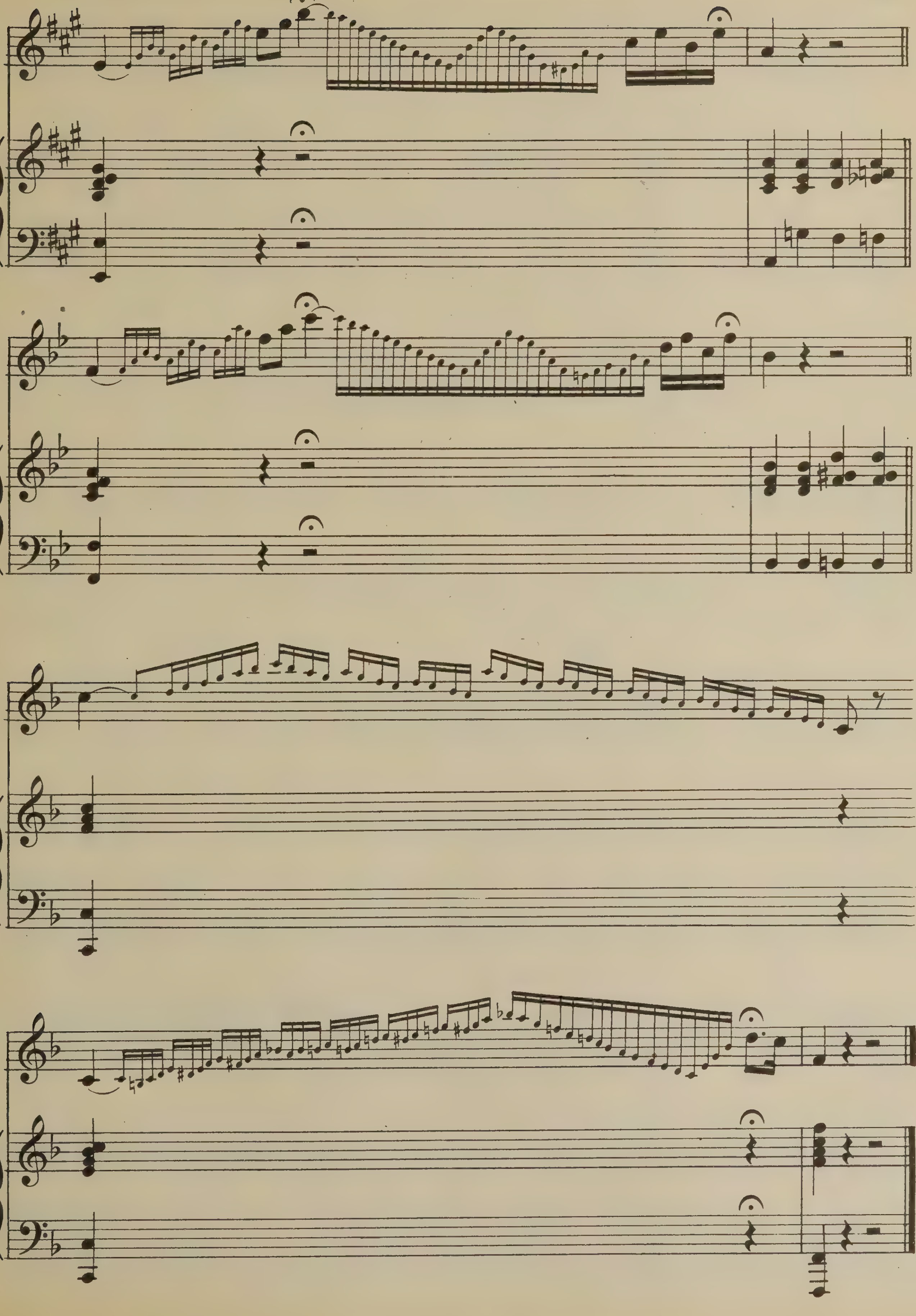
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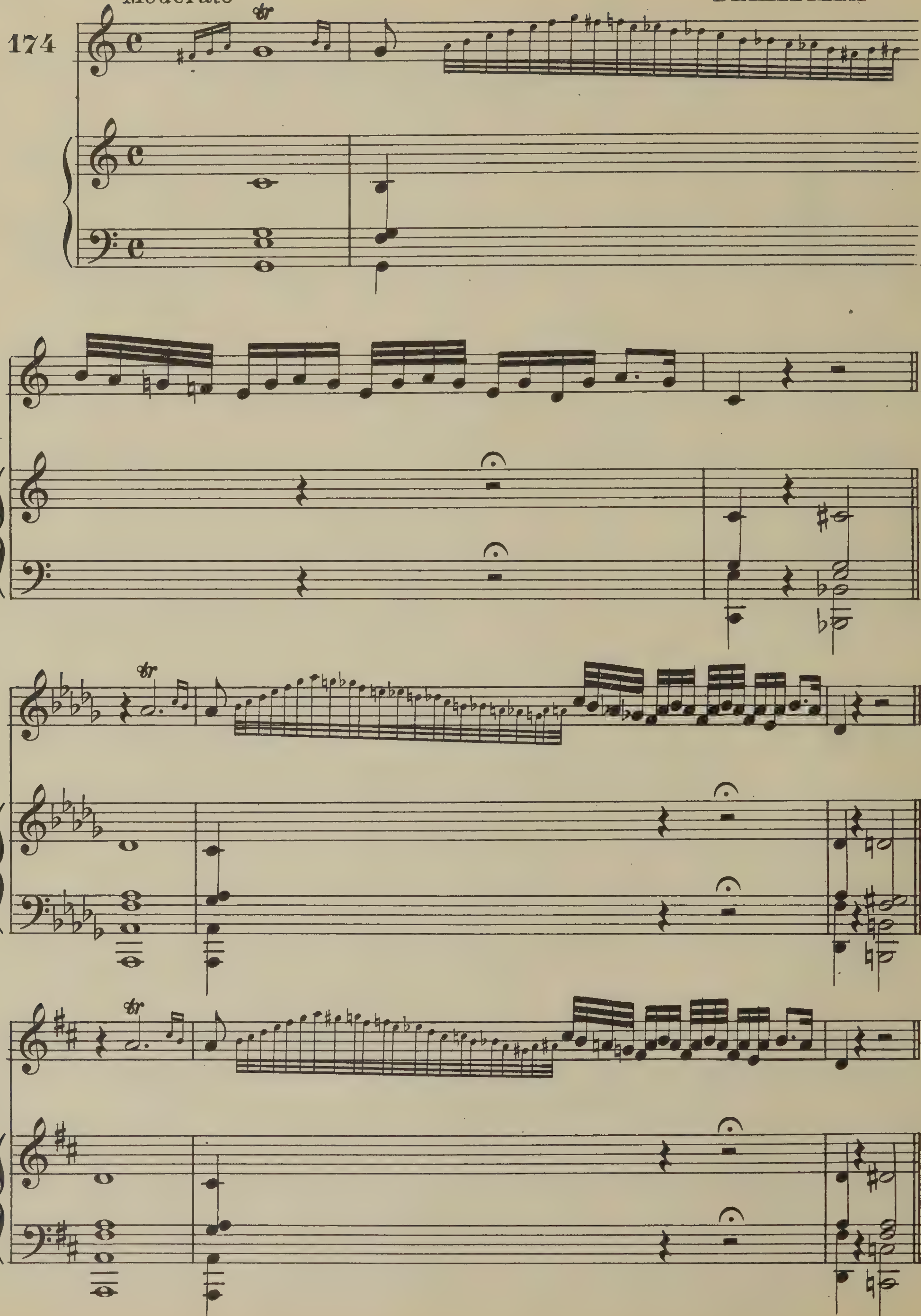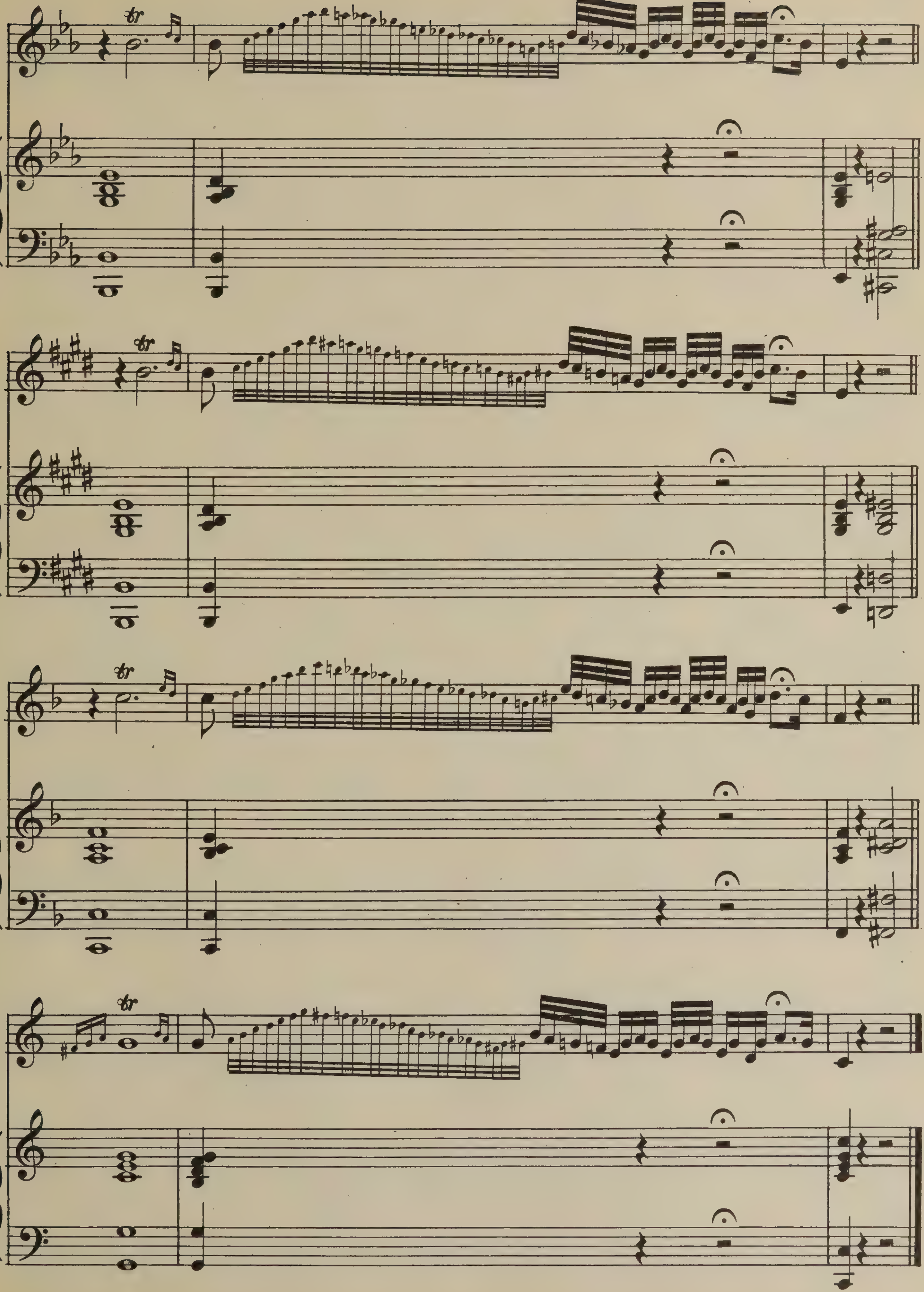



Presto
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Moderato

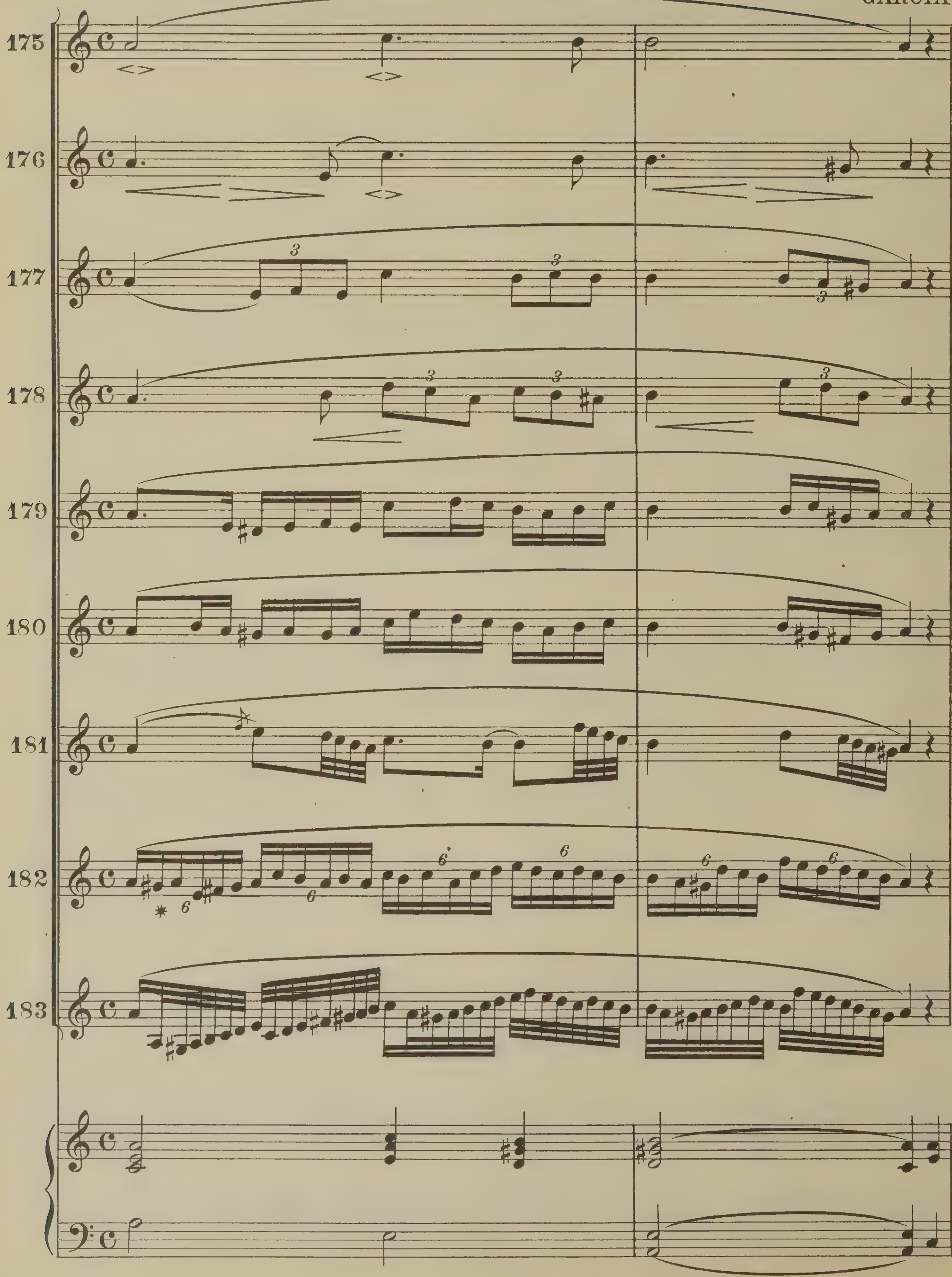
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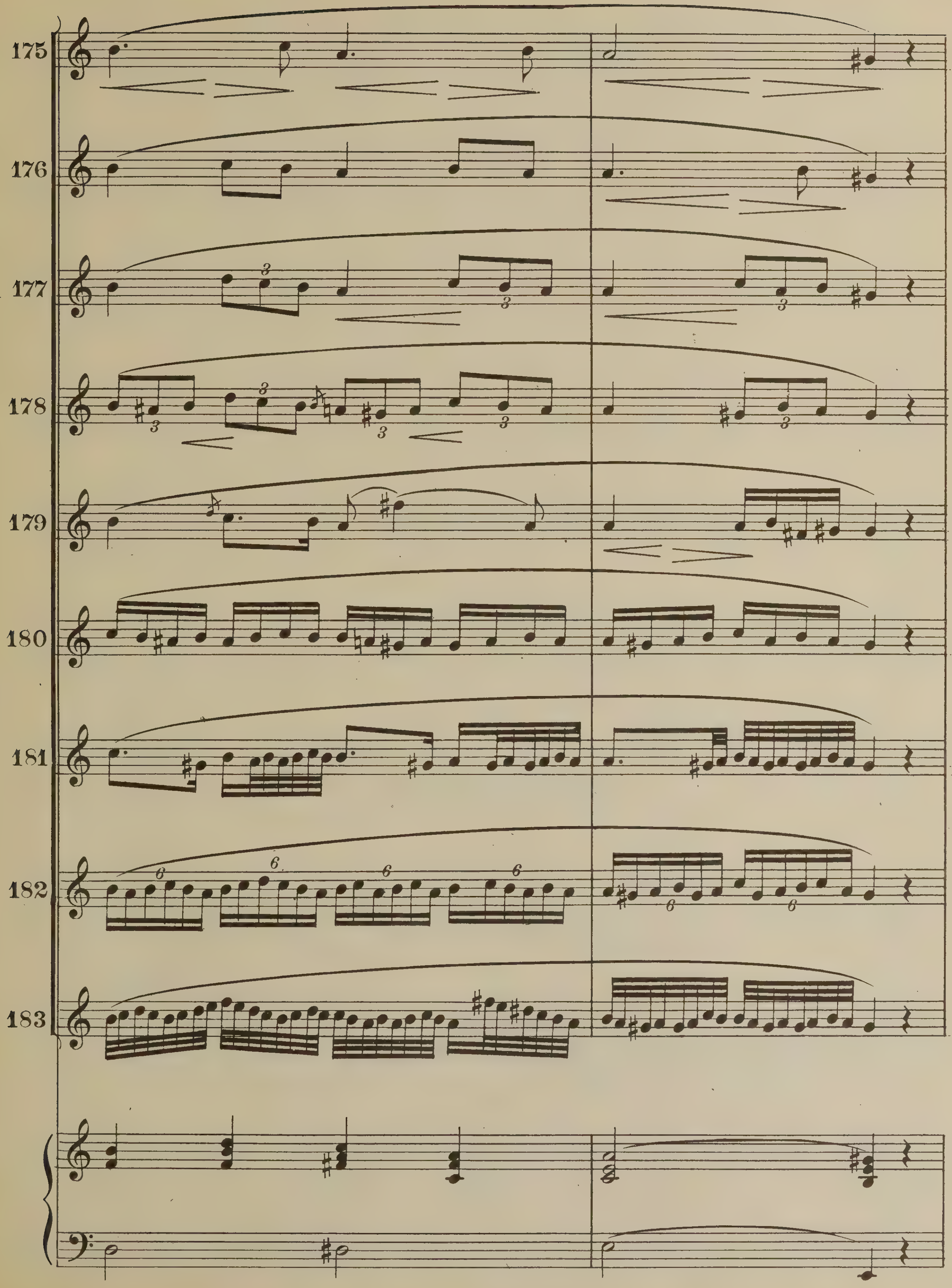


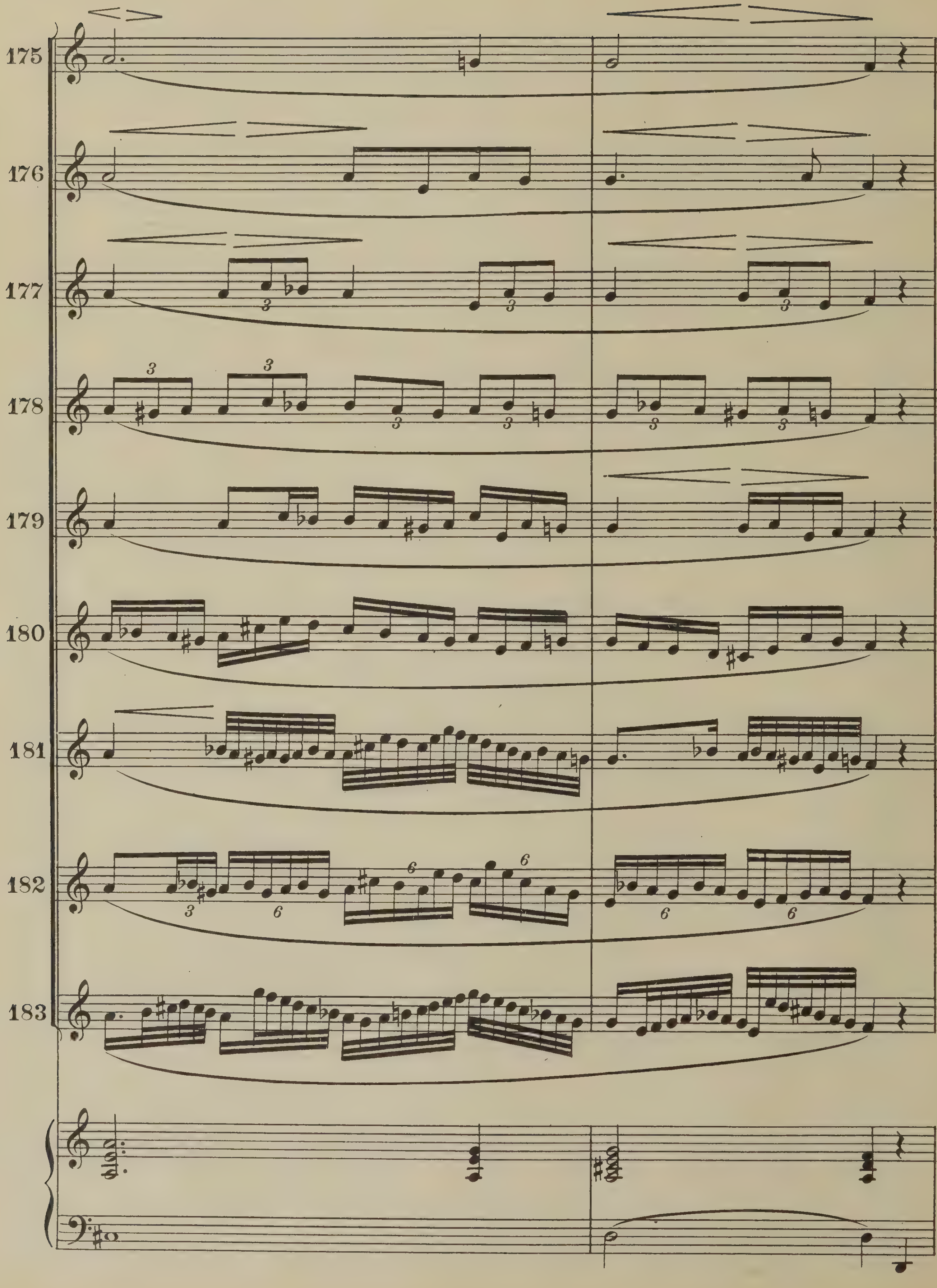
Exercises 175 to 183 inclusive: Theme and Variations

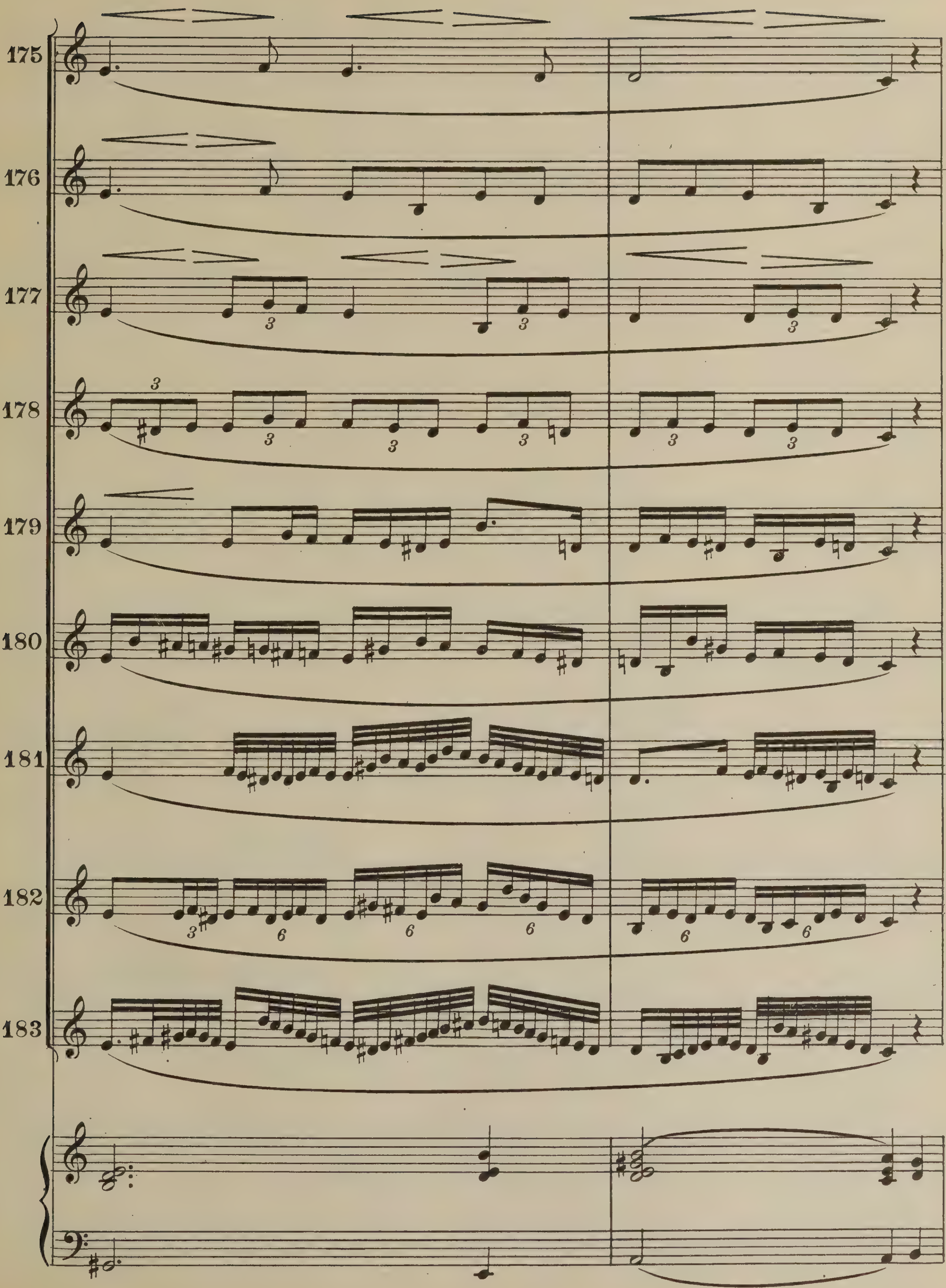
GARCIA

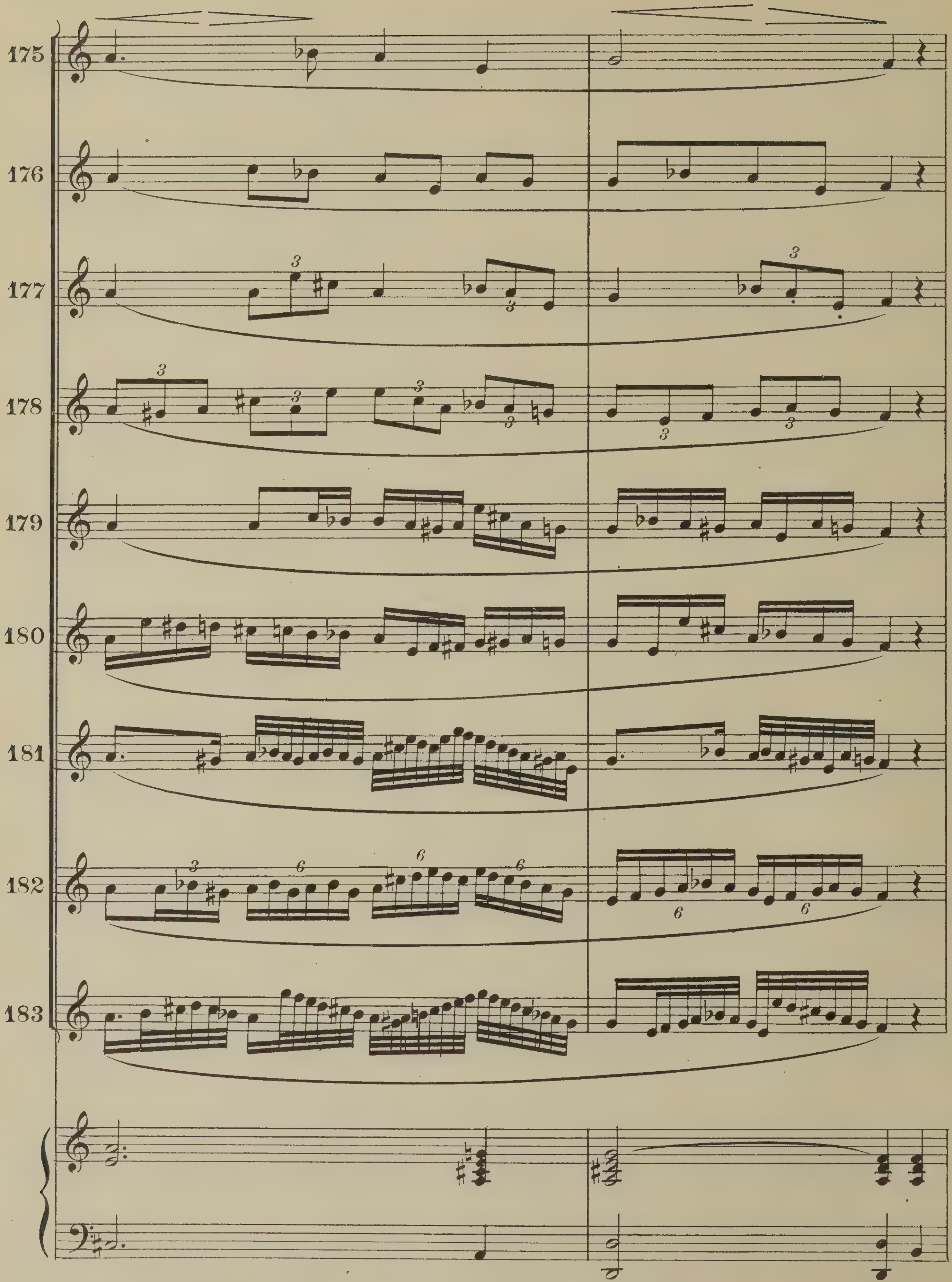


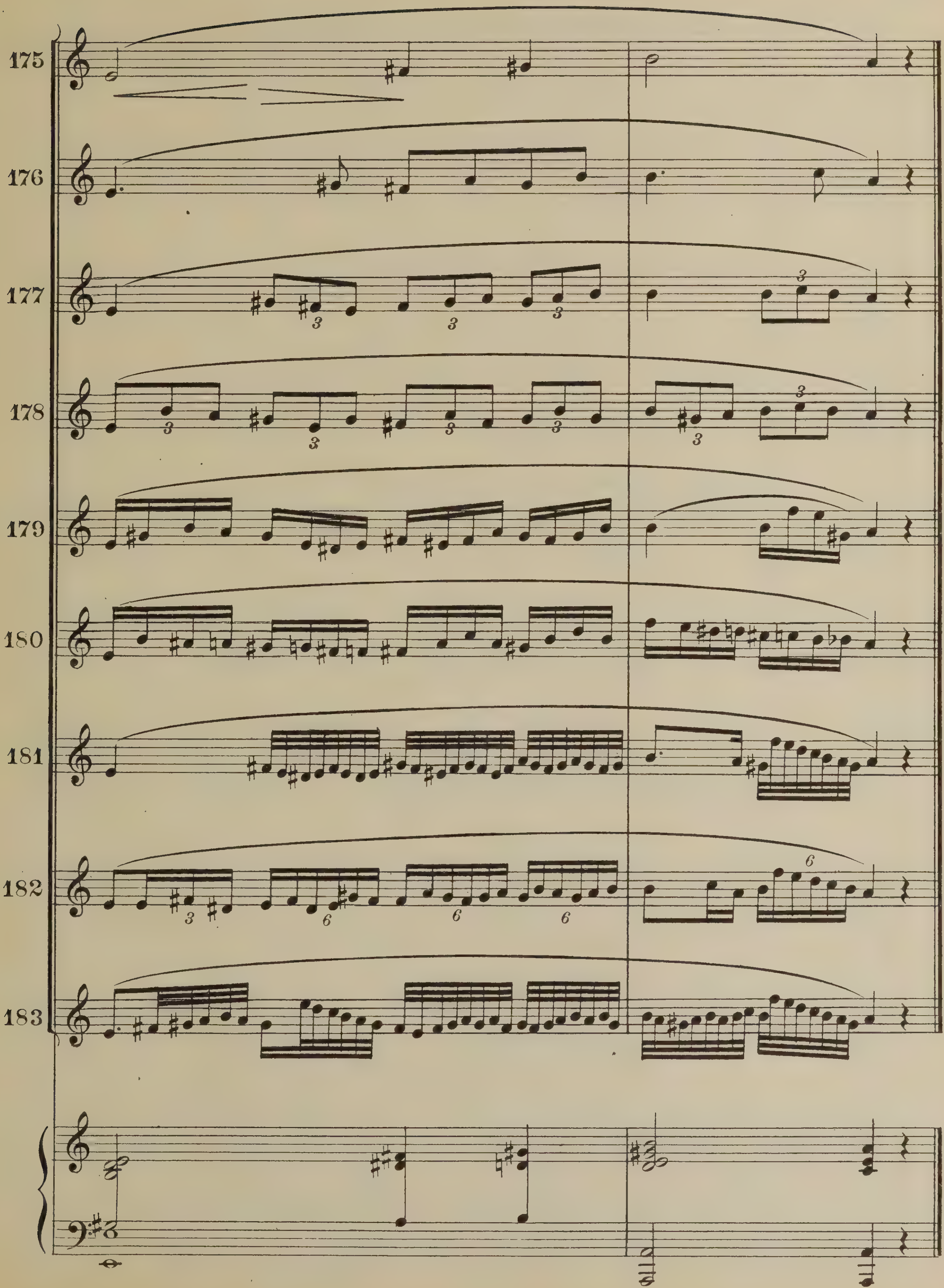
* These sextolets are to be sung as two triplets


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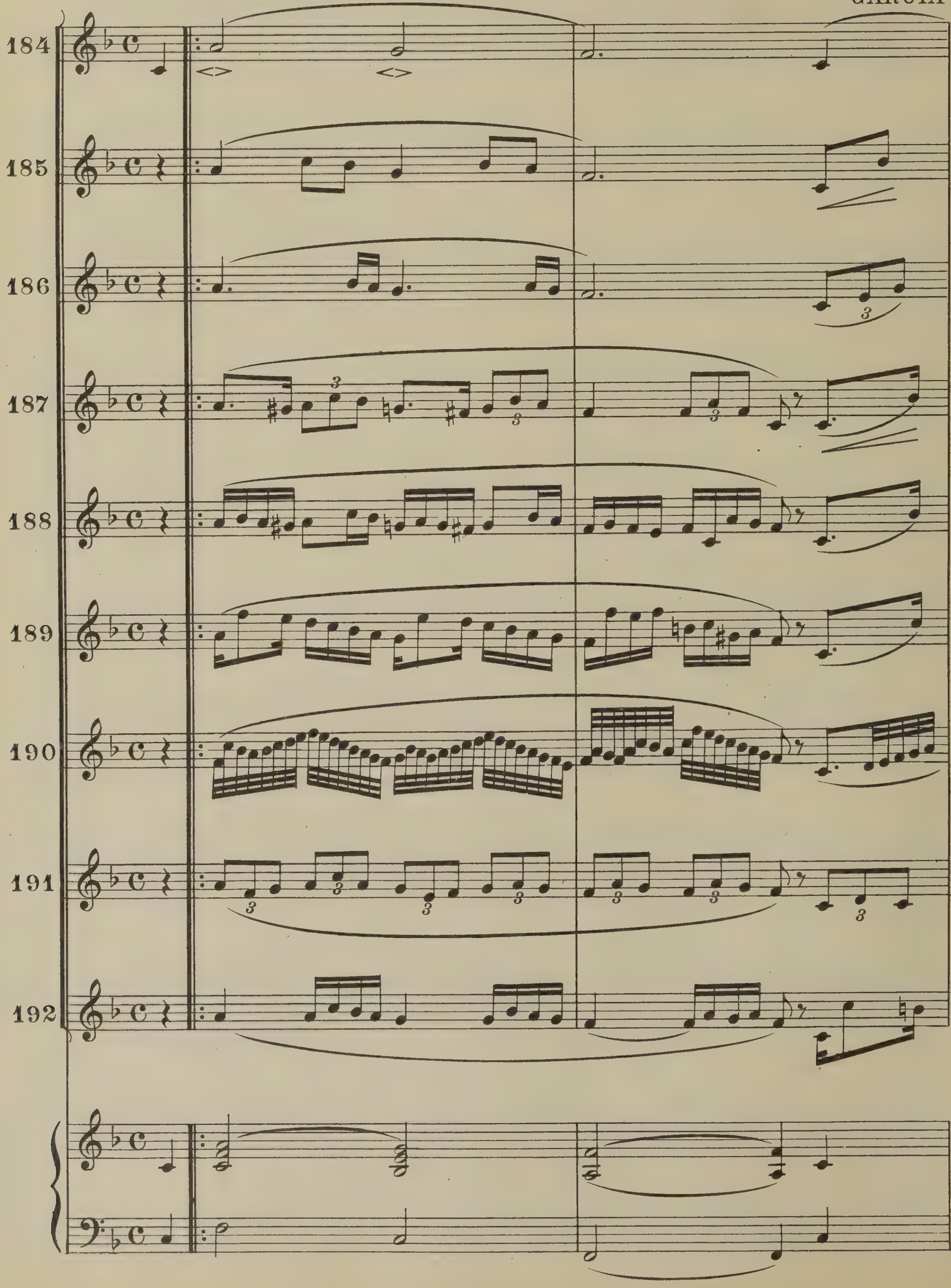

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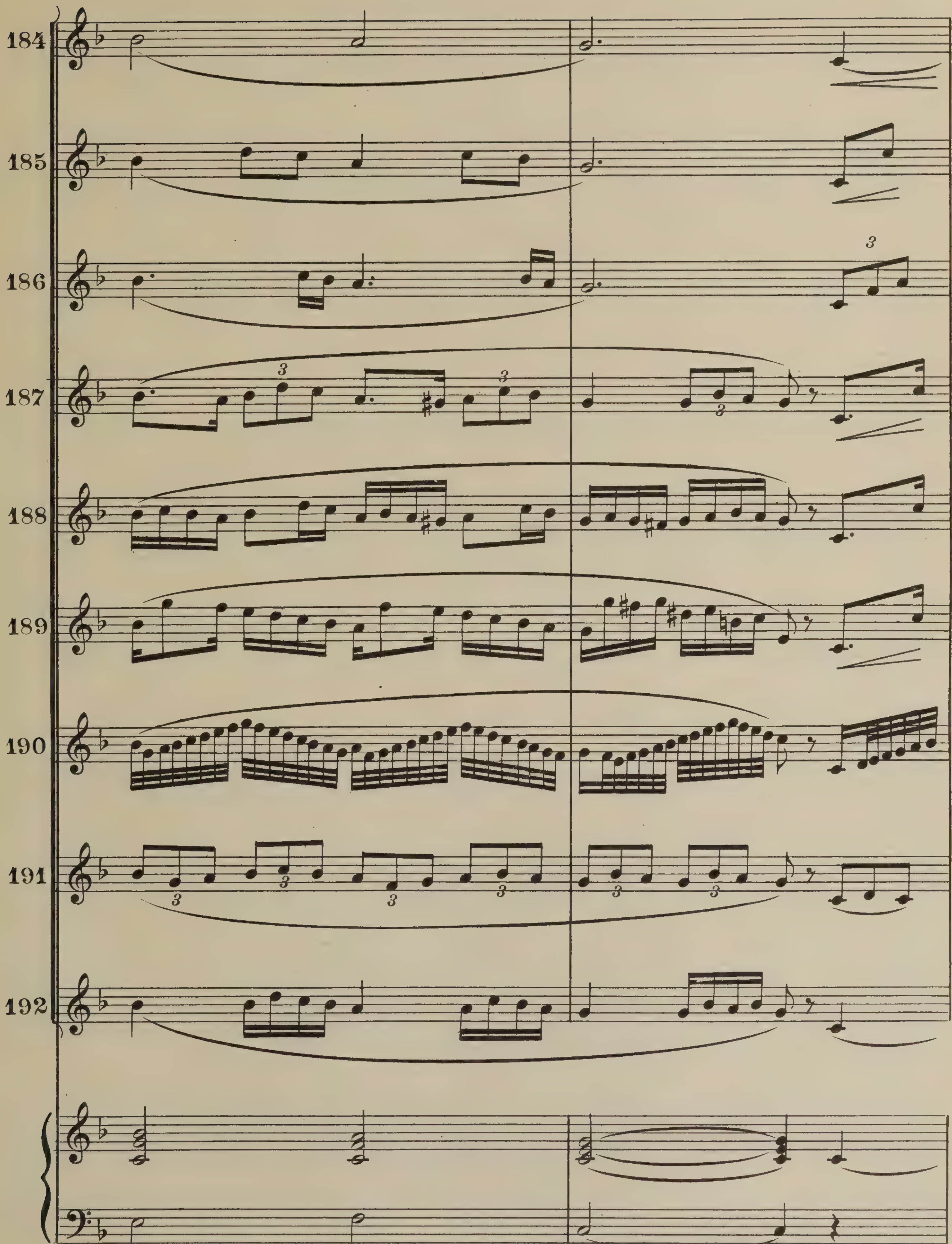

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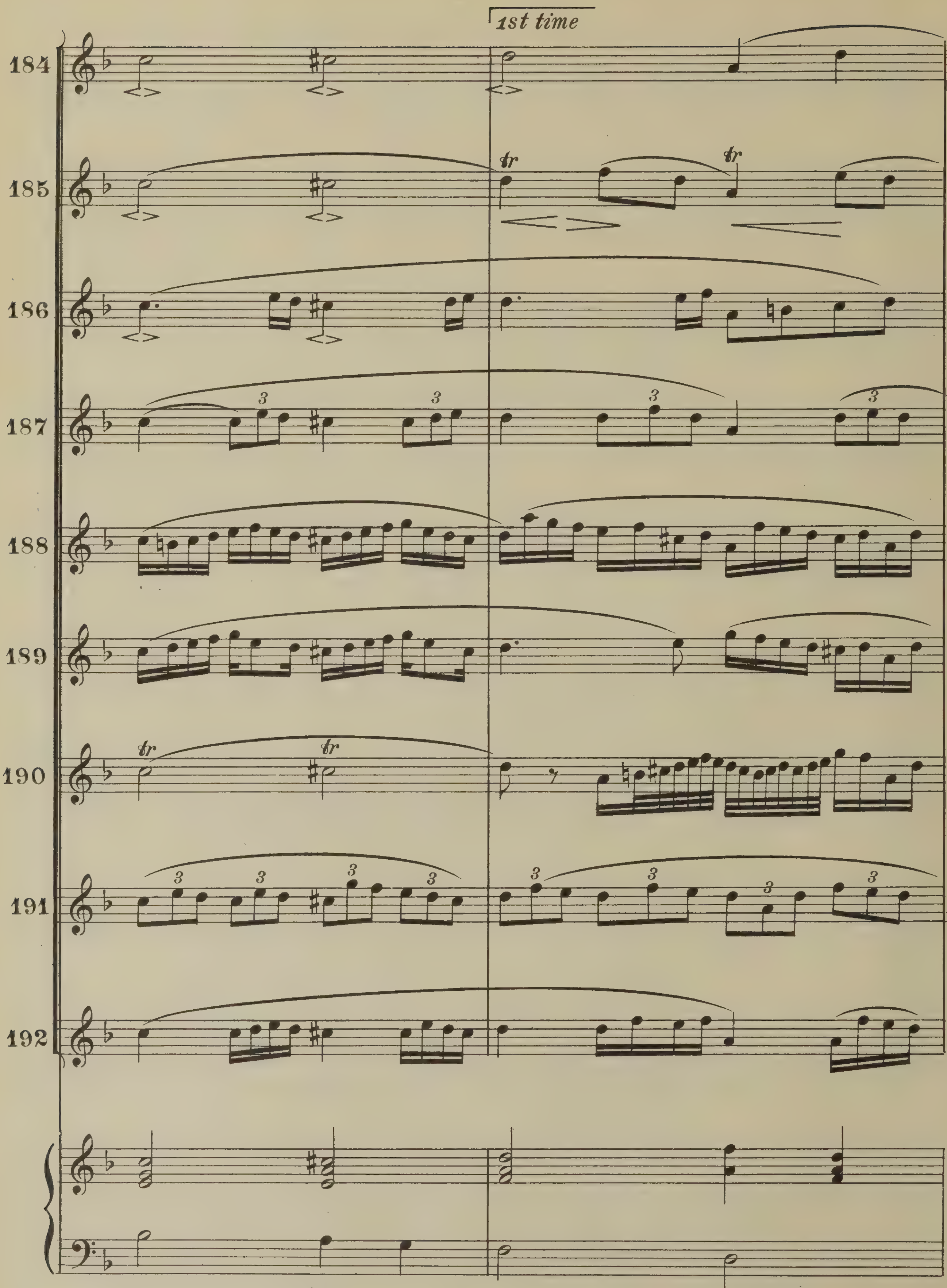

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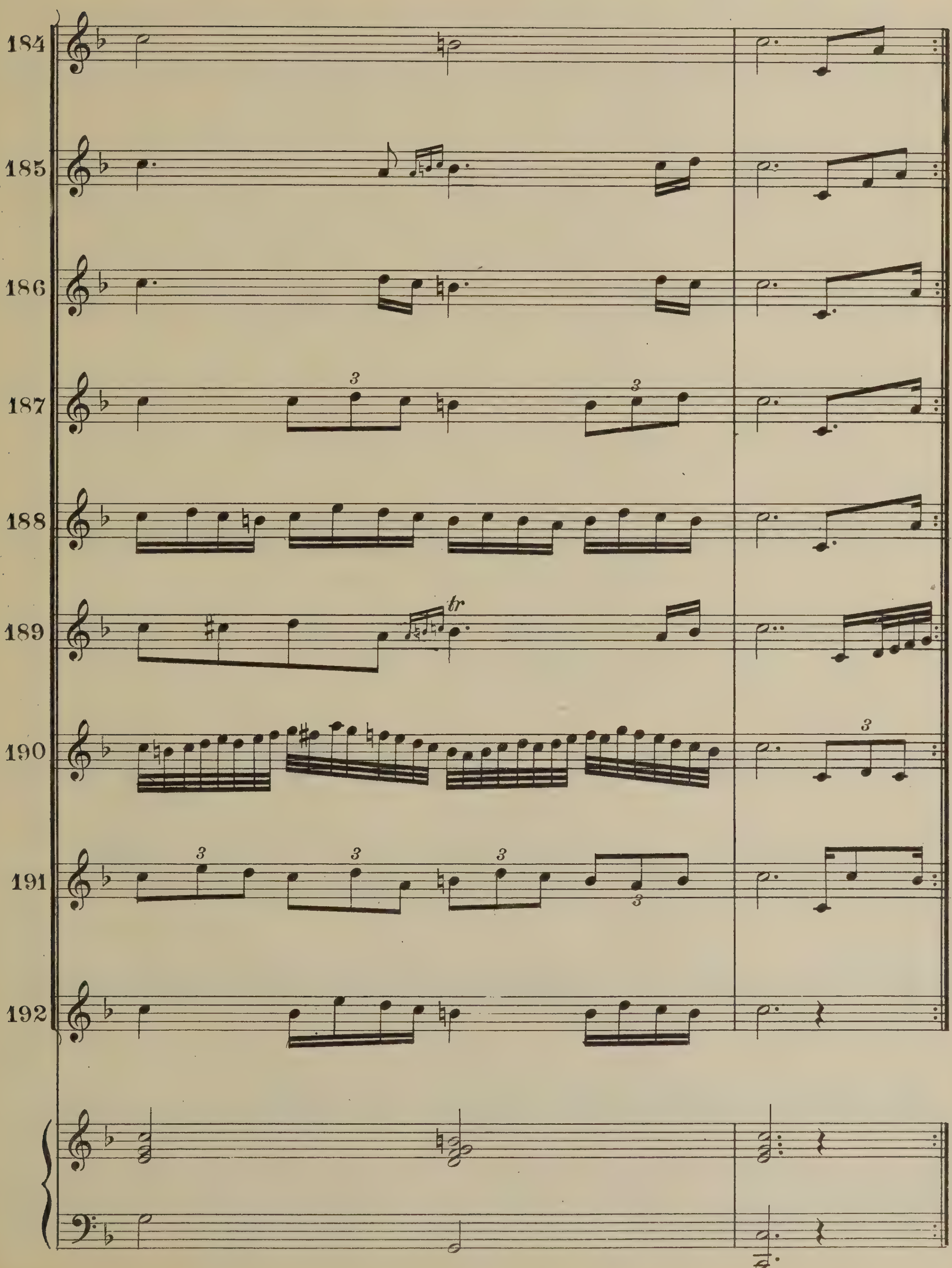
Exercises 184 to 192 inclusive: Theme and Variations

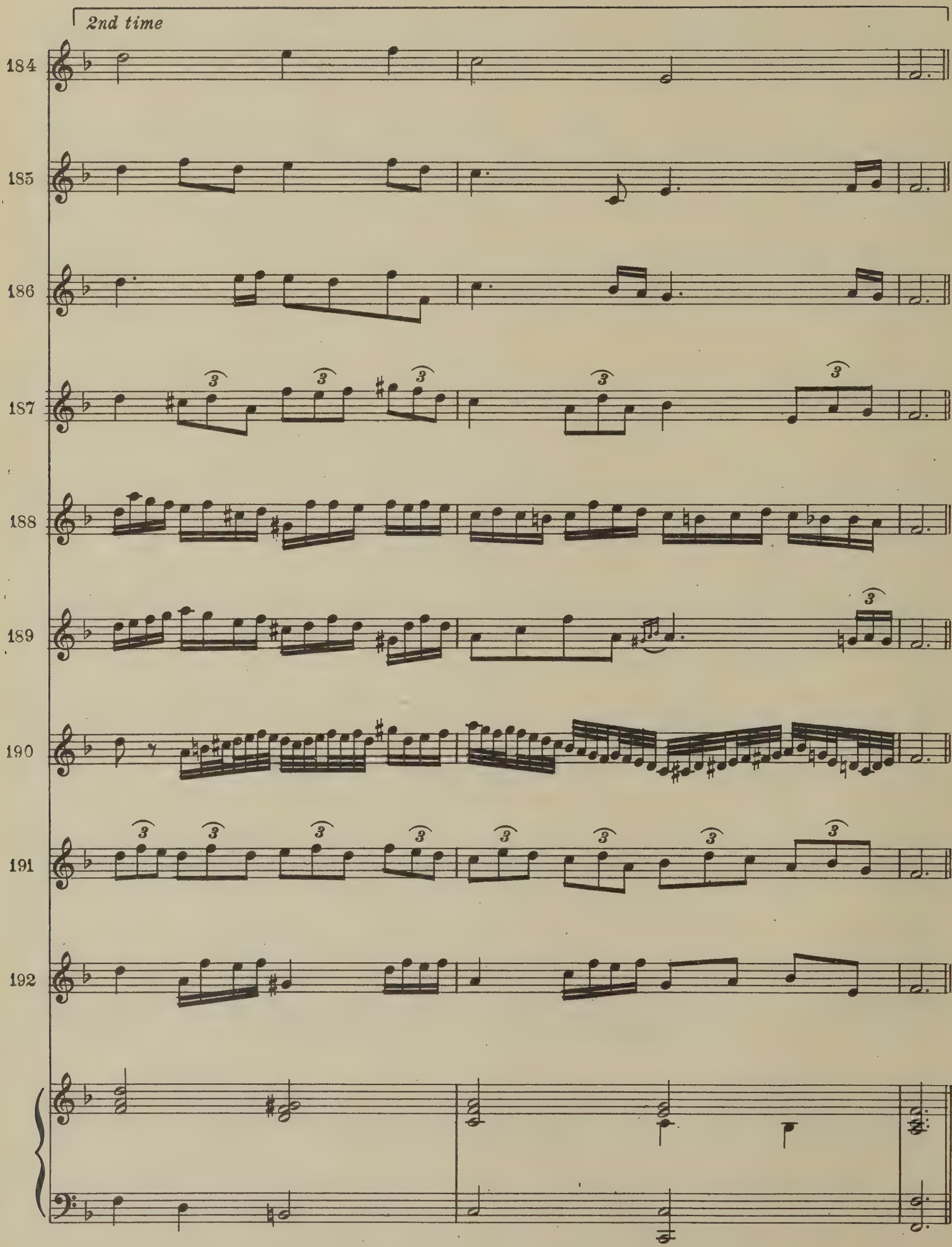
GARCIA




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1st time
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2nd time
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ADVANCED VOCALISES

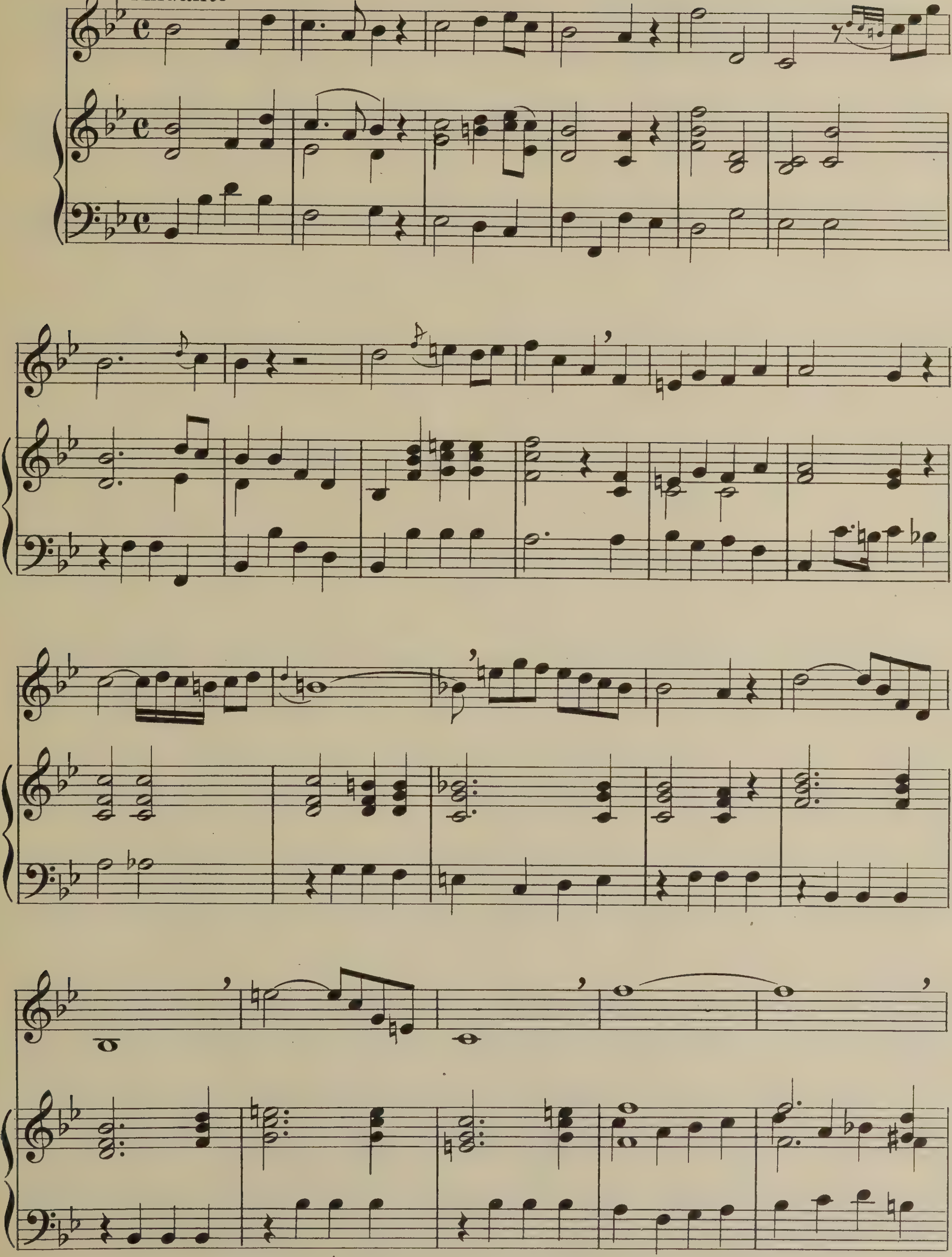
Introduction

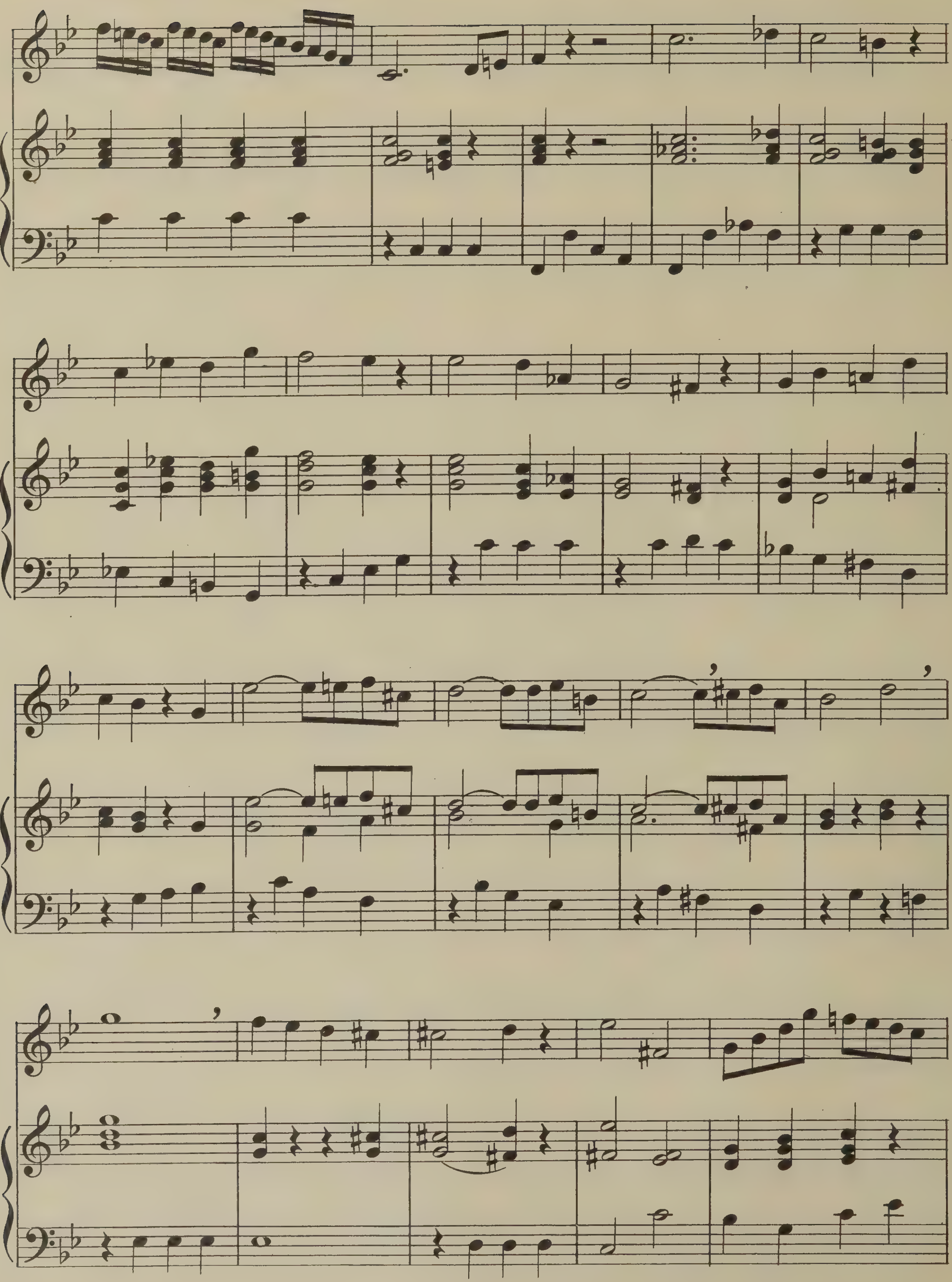
RIGHINI, composer of the vocalises that follow, was a celebrated Italian opera conductor in the latter part of the eighteenth and first of the nineteenth centuries. He sang as a boy and later as a tenor. Owing to an injury to his voice he turned to conducting and composition and produced a number of successful operas. Later he devoted himself mainly to the training of singers, and counted distinguished artists among his pupils. His material for use in instruction is among the best in the literature, refined in style, and exceptionally melodious. The compass of the numbers included in this volume are best suited to the soprano voice, reaching up to B♭, B, and C, yet several can be used for voices with a lower range, for example, number 72 in B♭, number 76 in E, number 77 in D minor, and number 78 in D major. Several numbers have optional lower notes, small, which can be used for voices unable to reach the higher pitches.

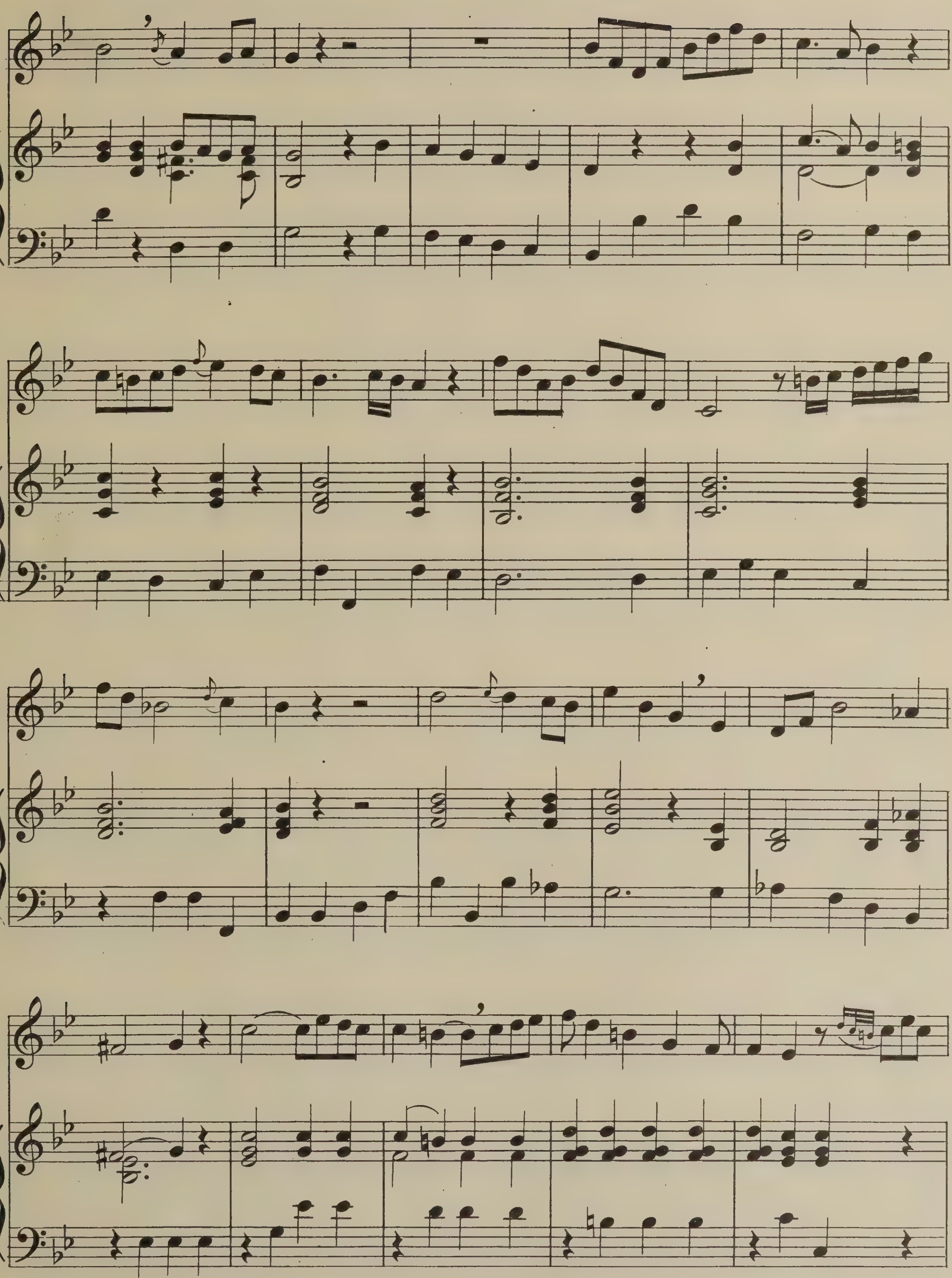
Vocalise 72

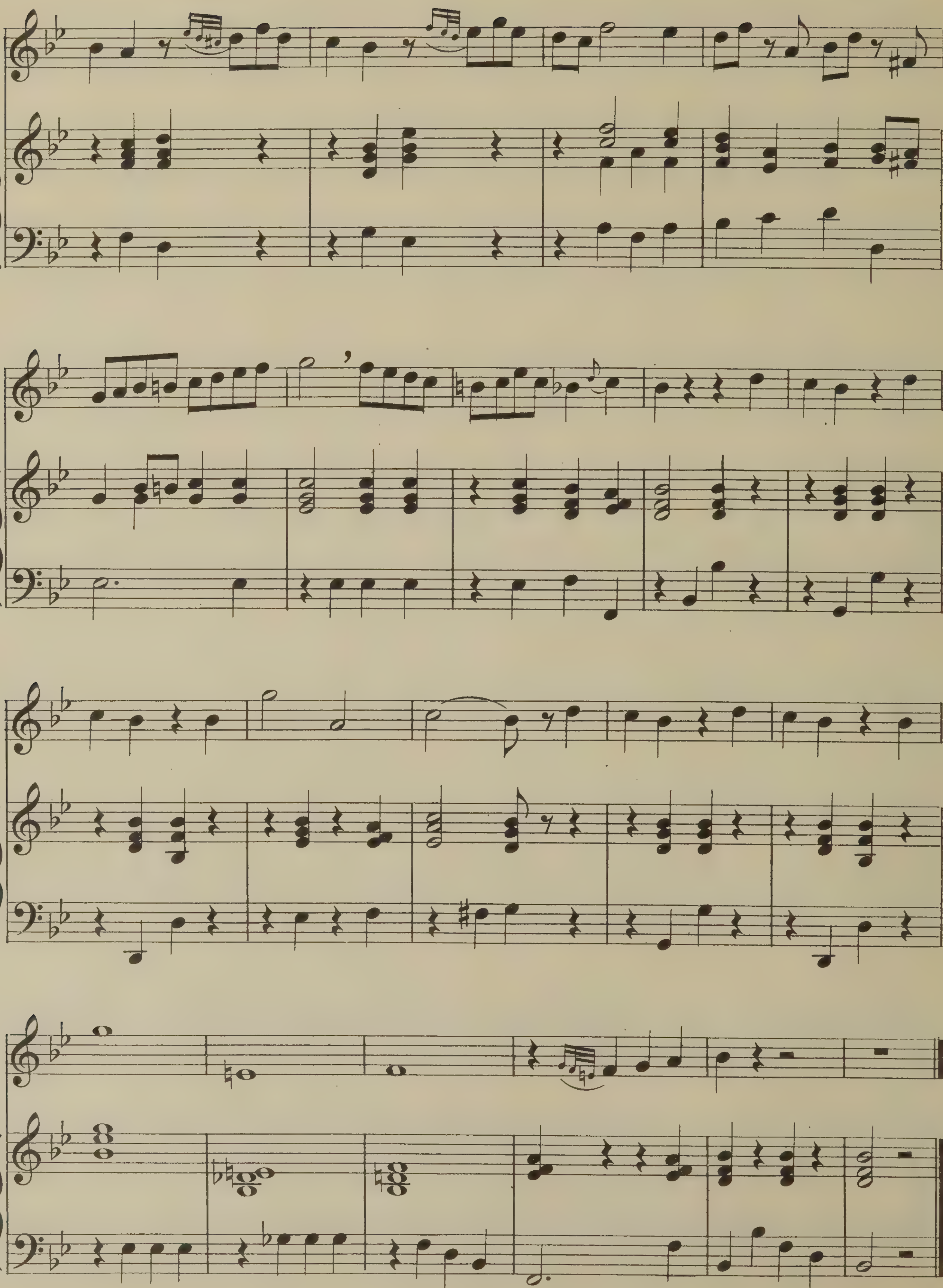
RIGHINI

Andante





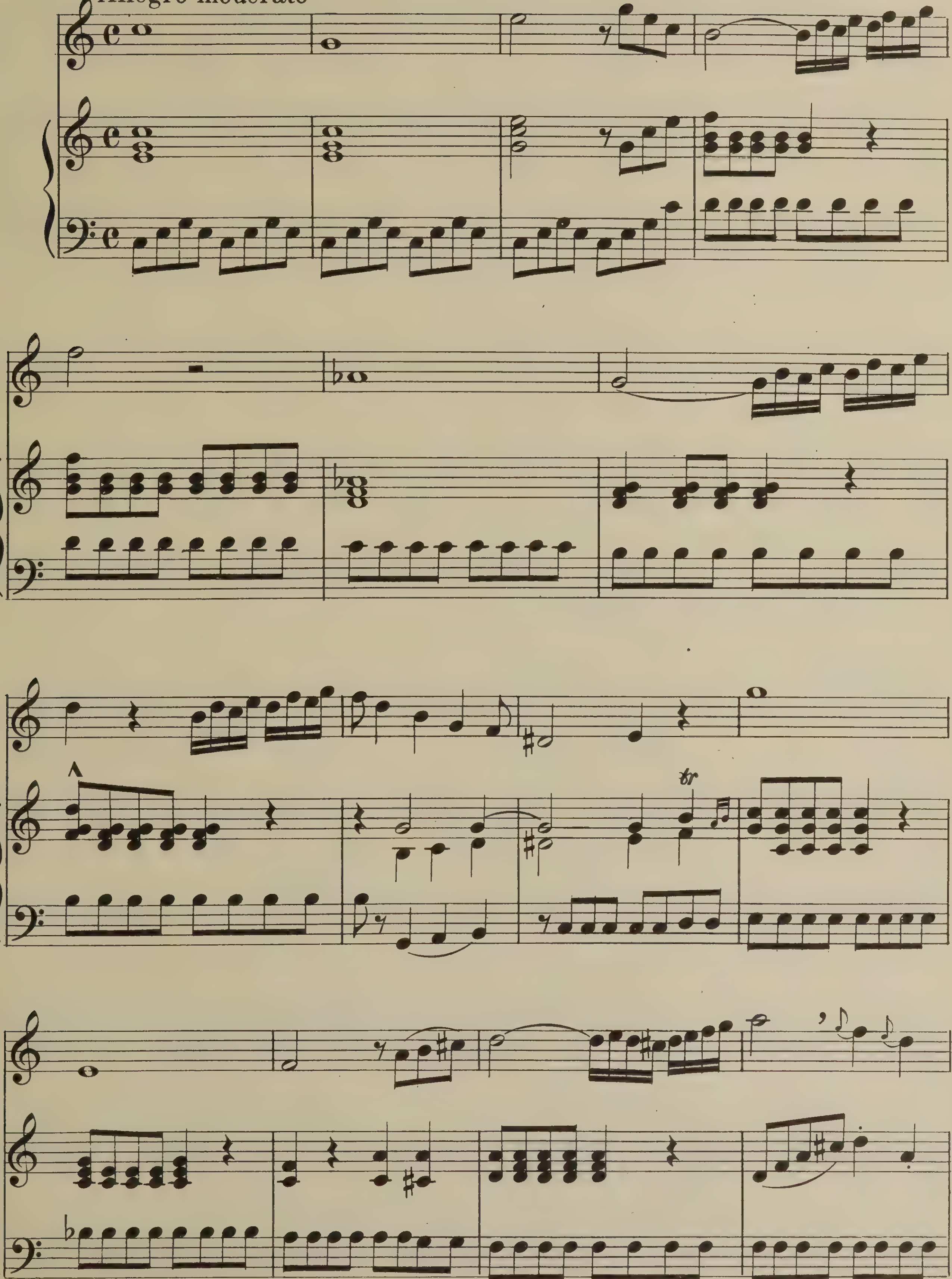


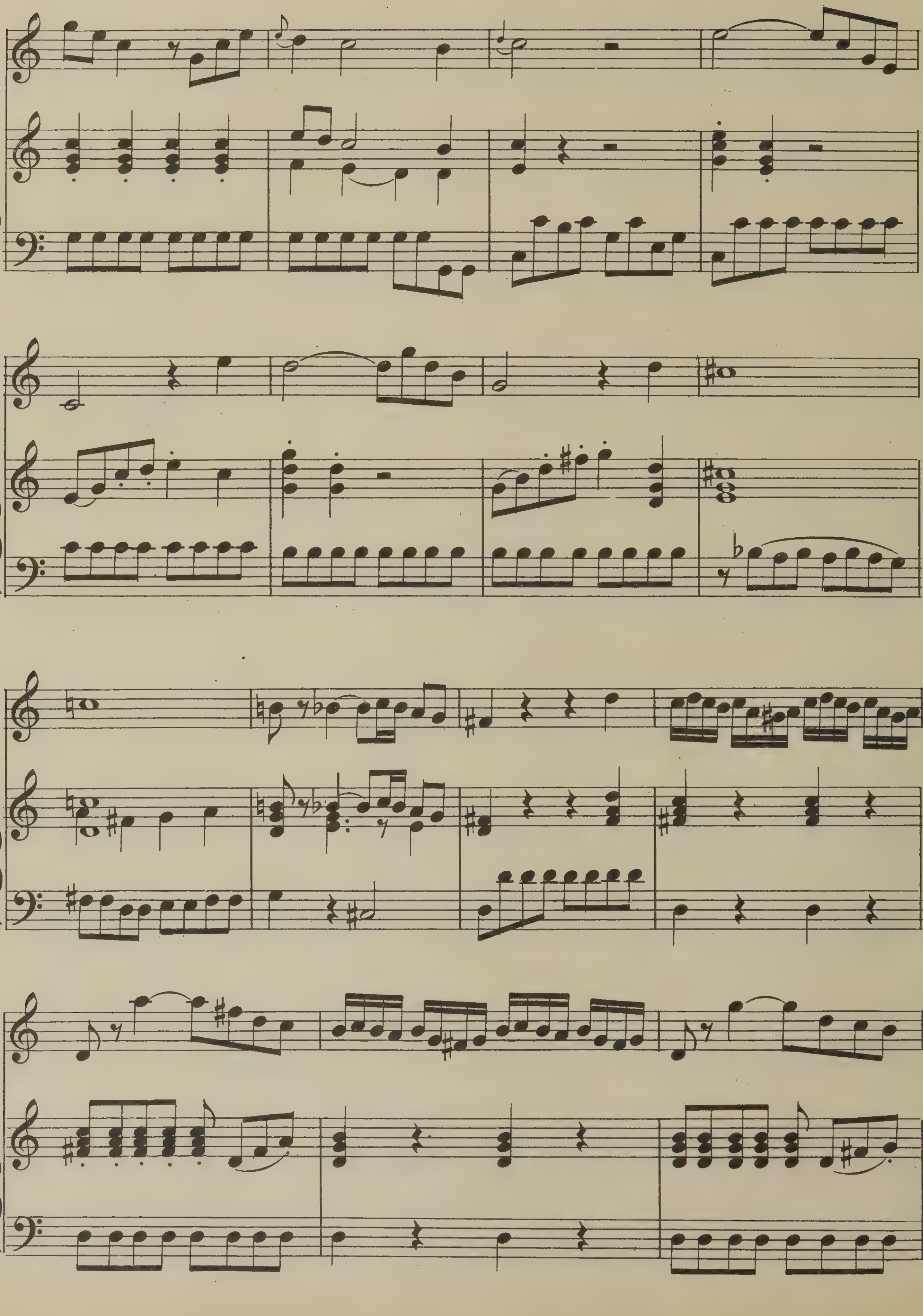


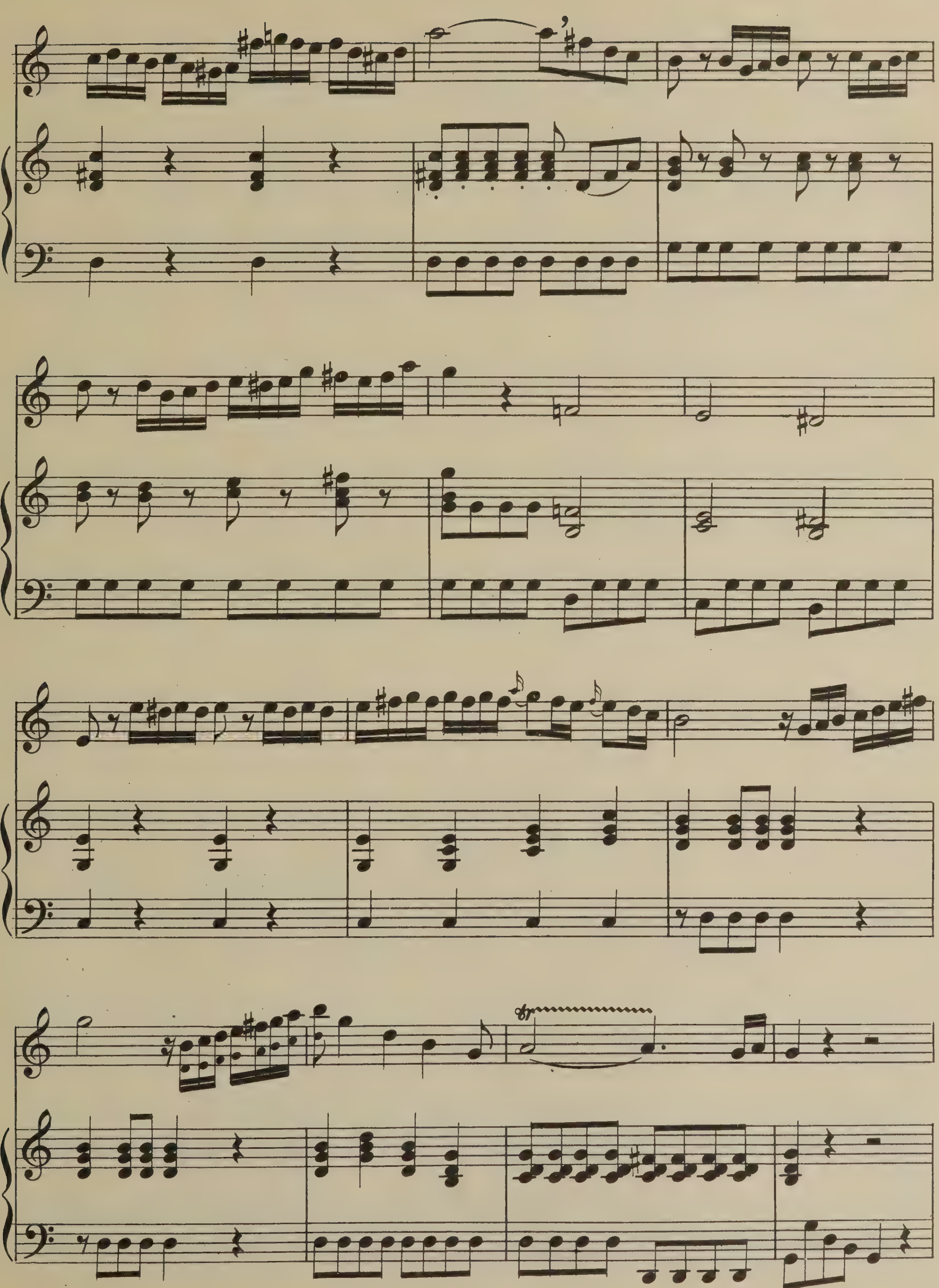
Vocalise 73

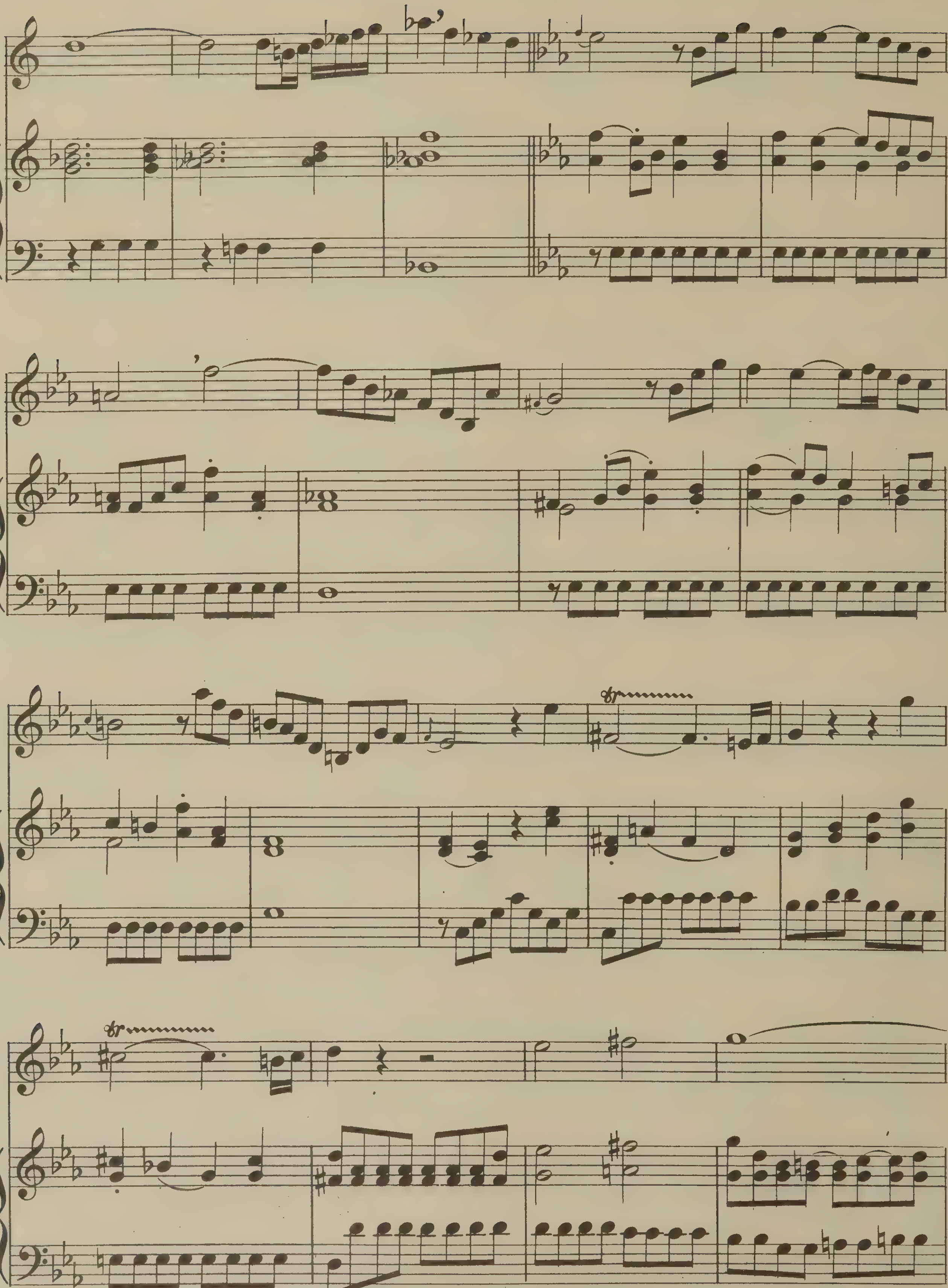
RIGHINI

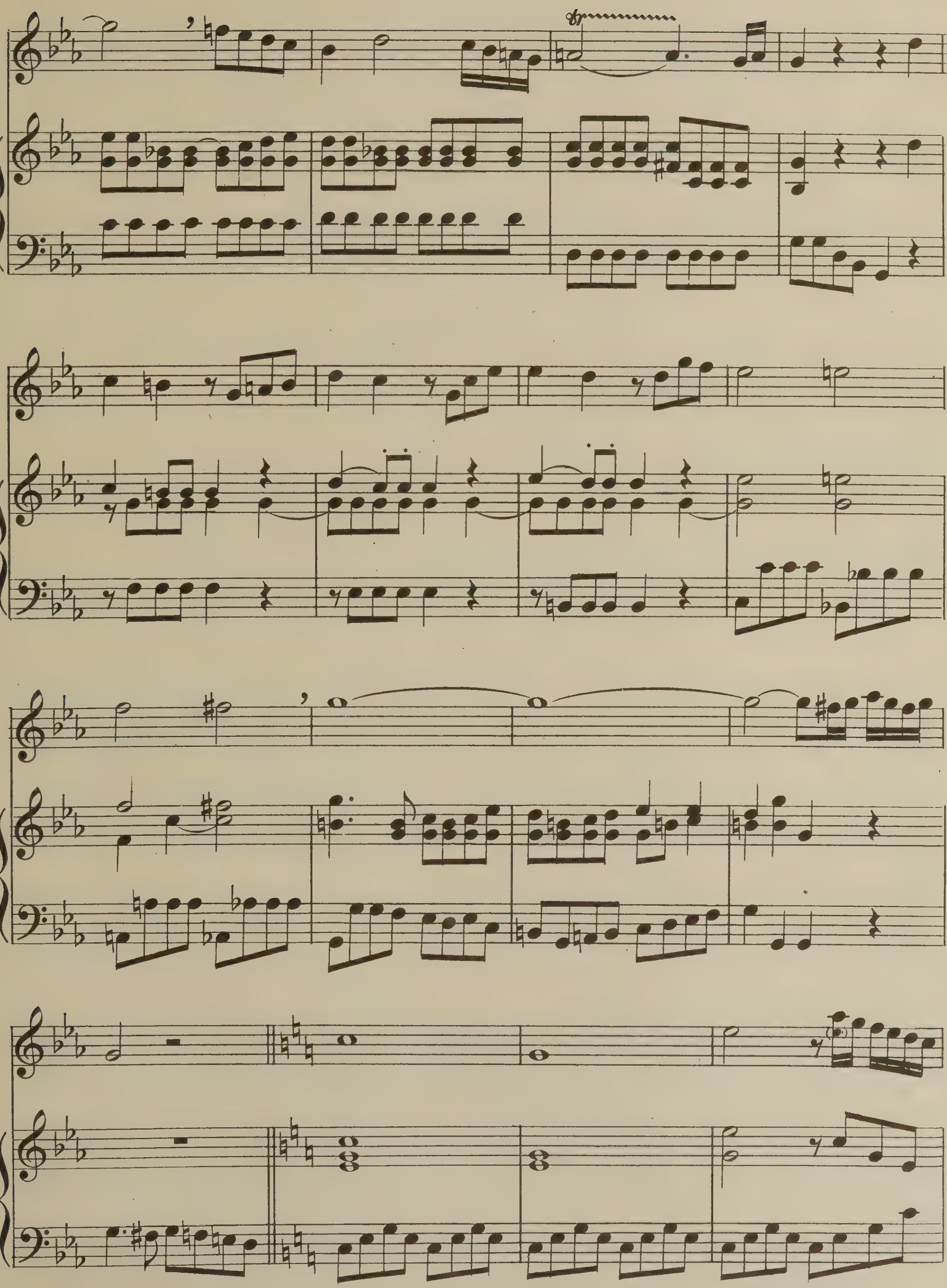
Allegro moderato

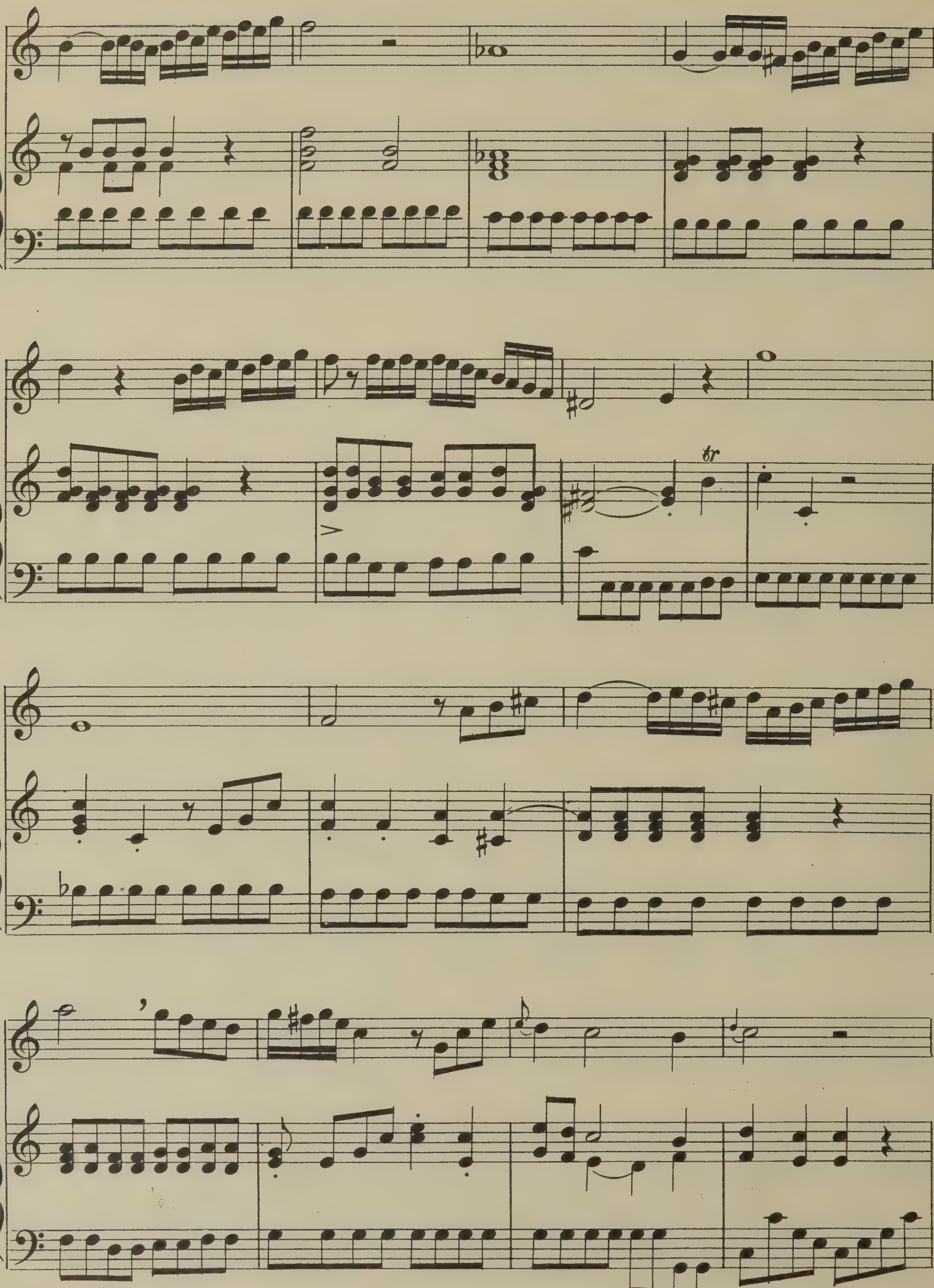


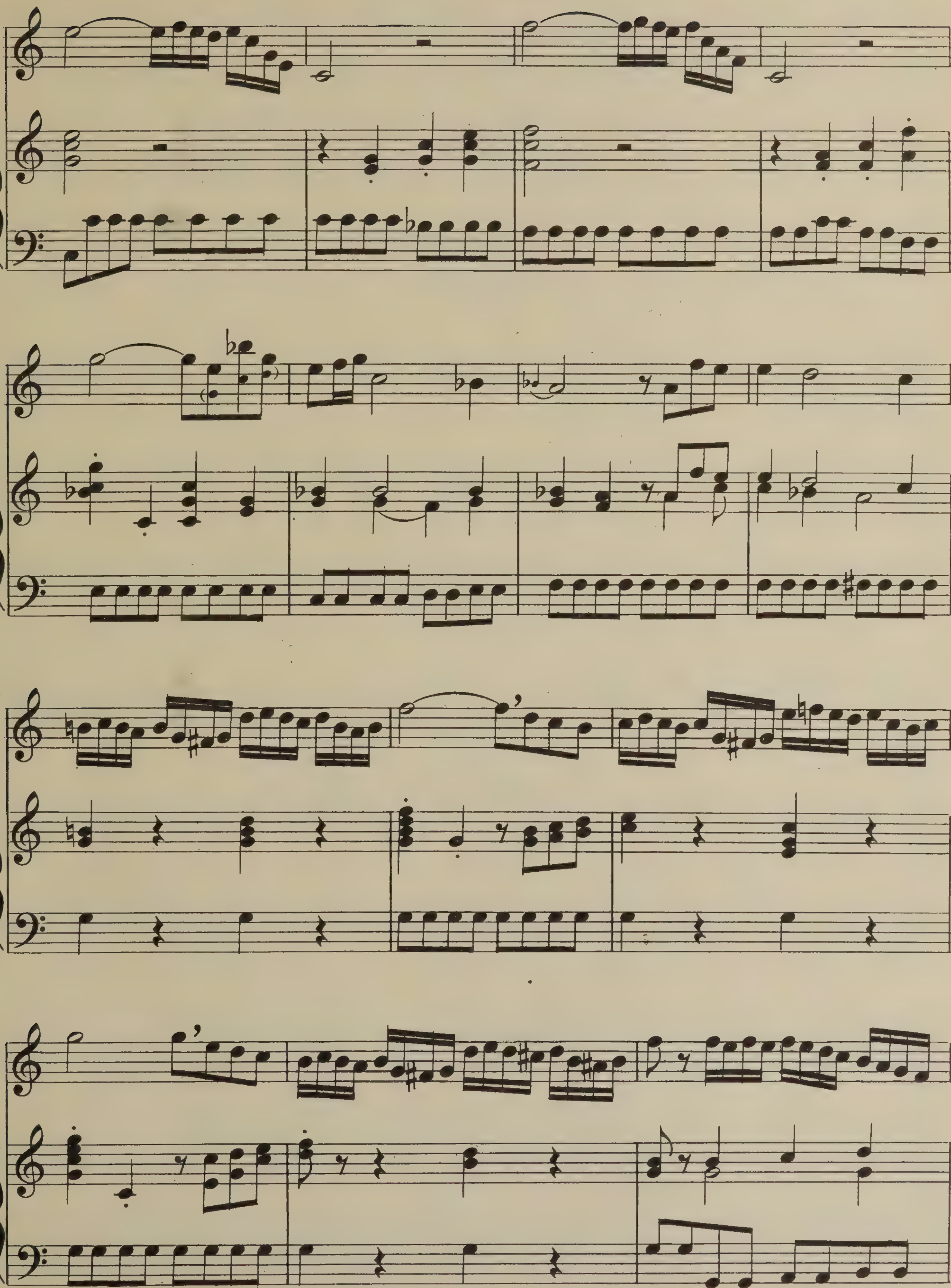


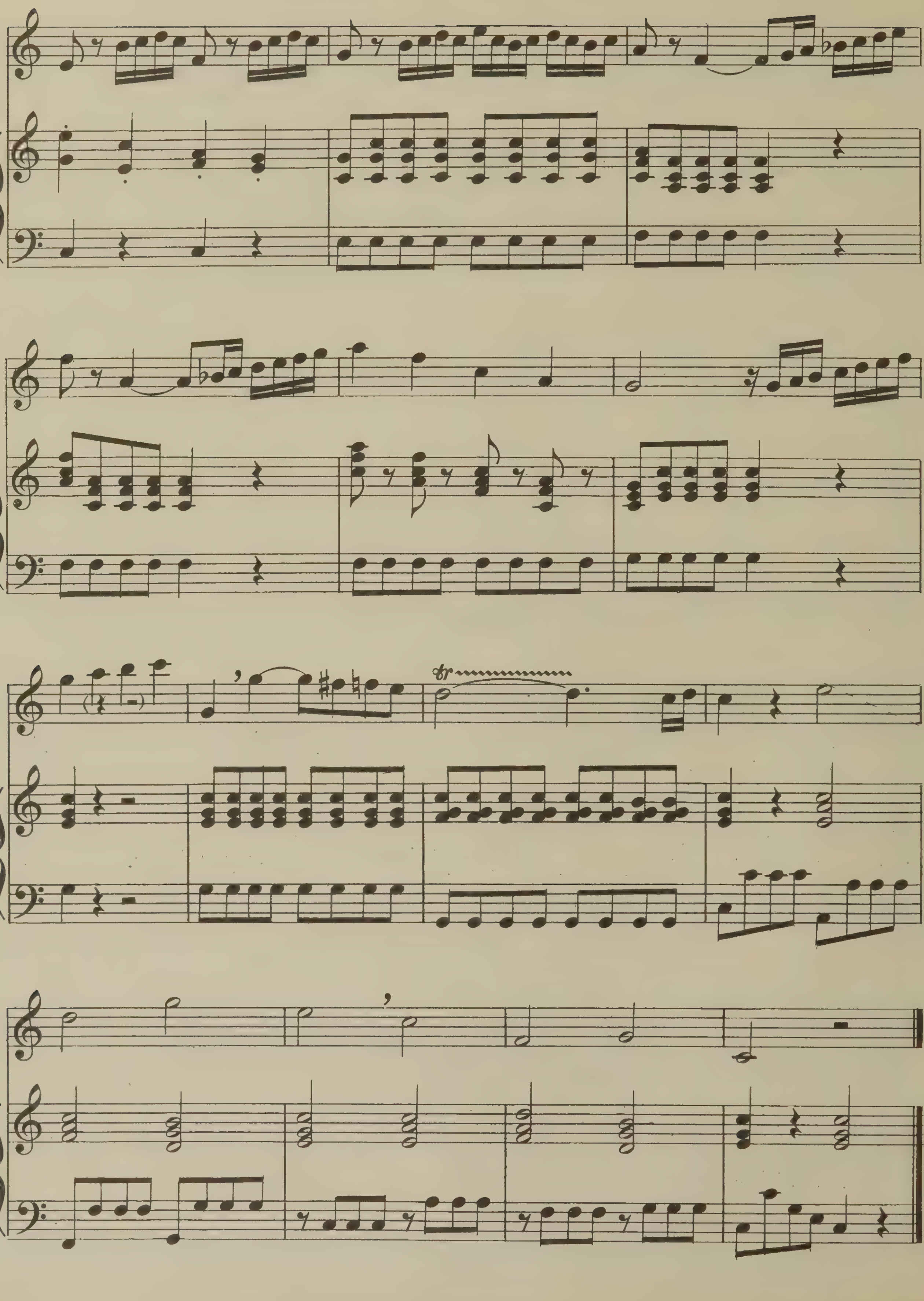








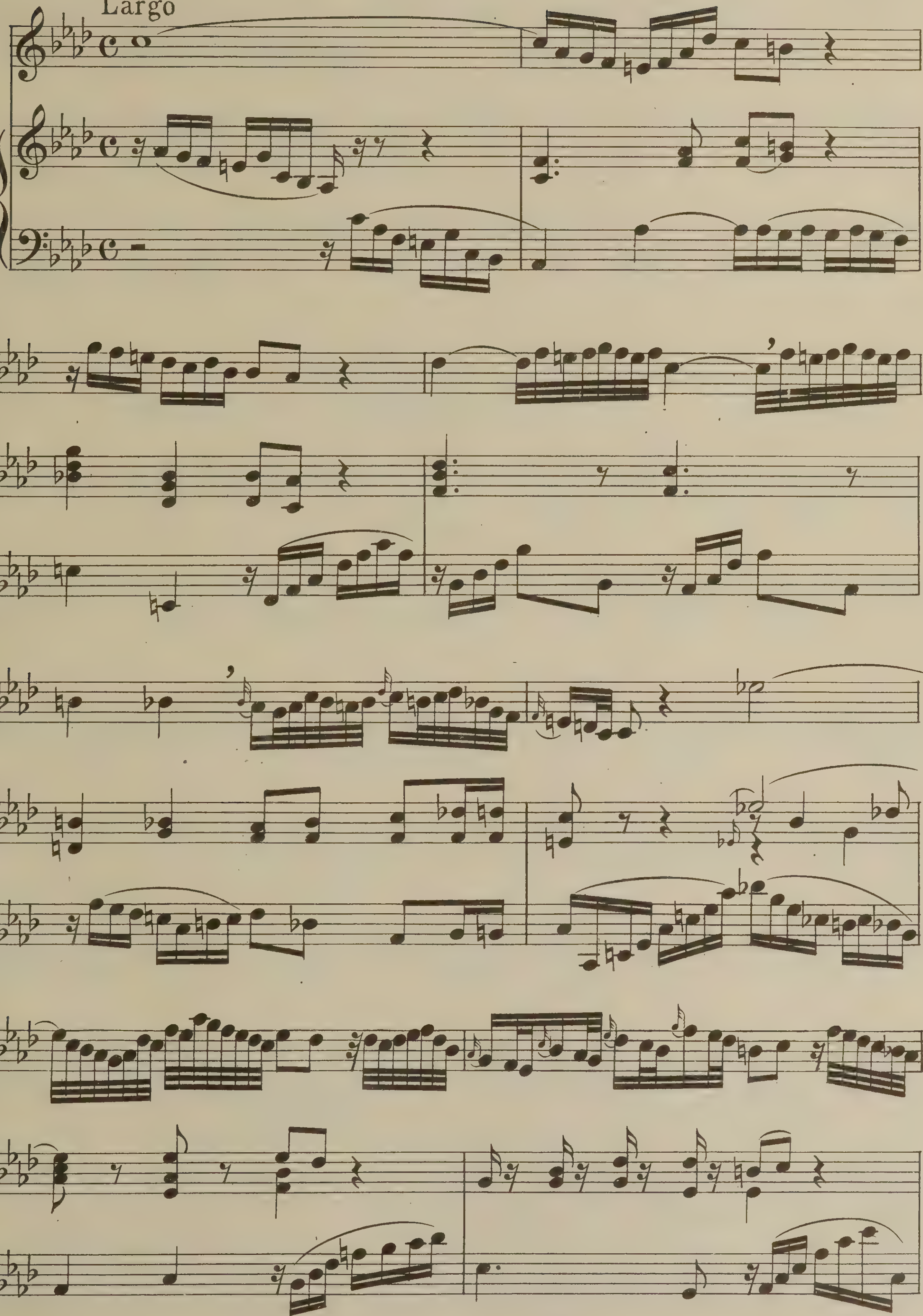


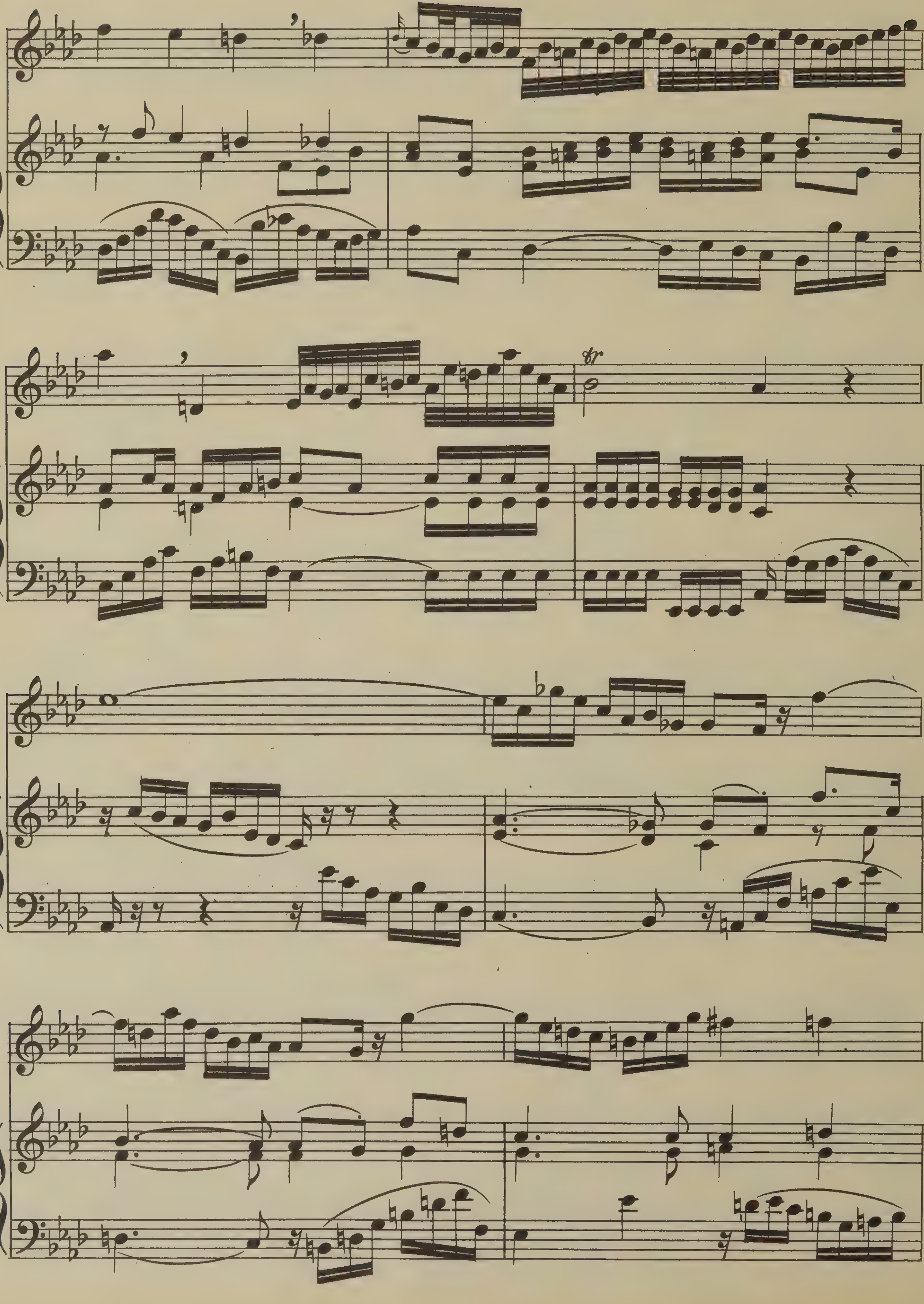


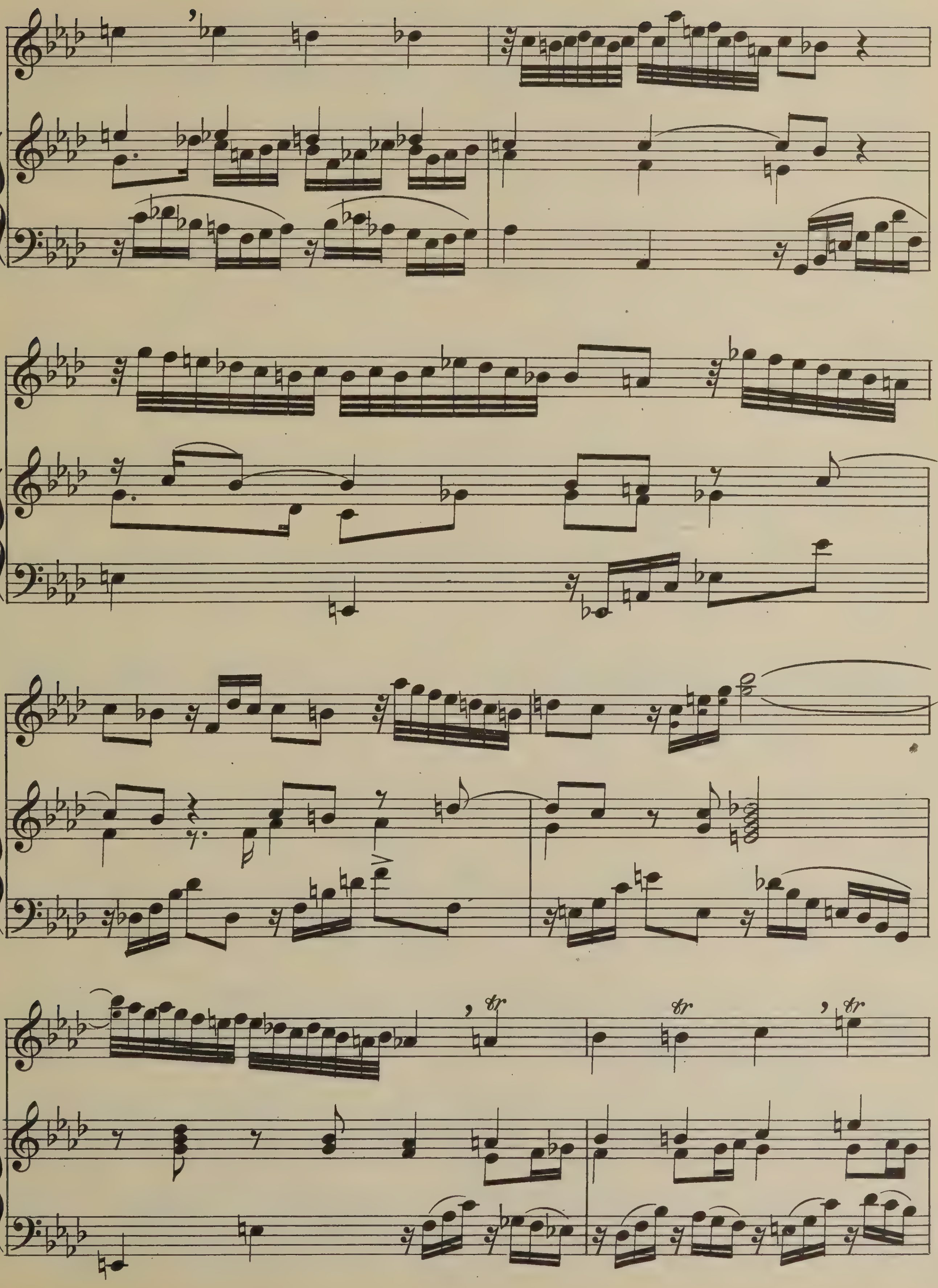
Vocalise 74. Count eight to a measure

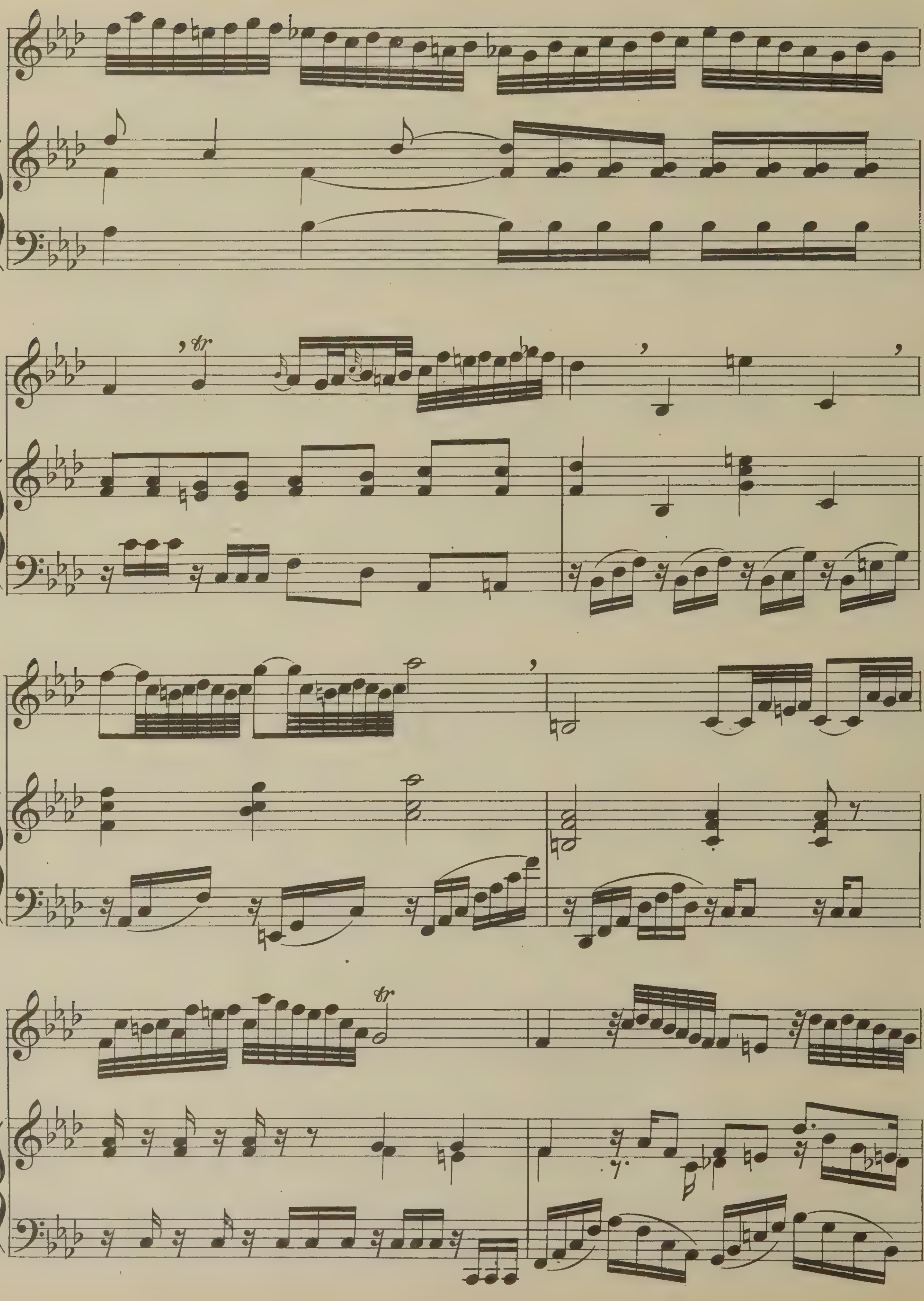
RIGHINI

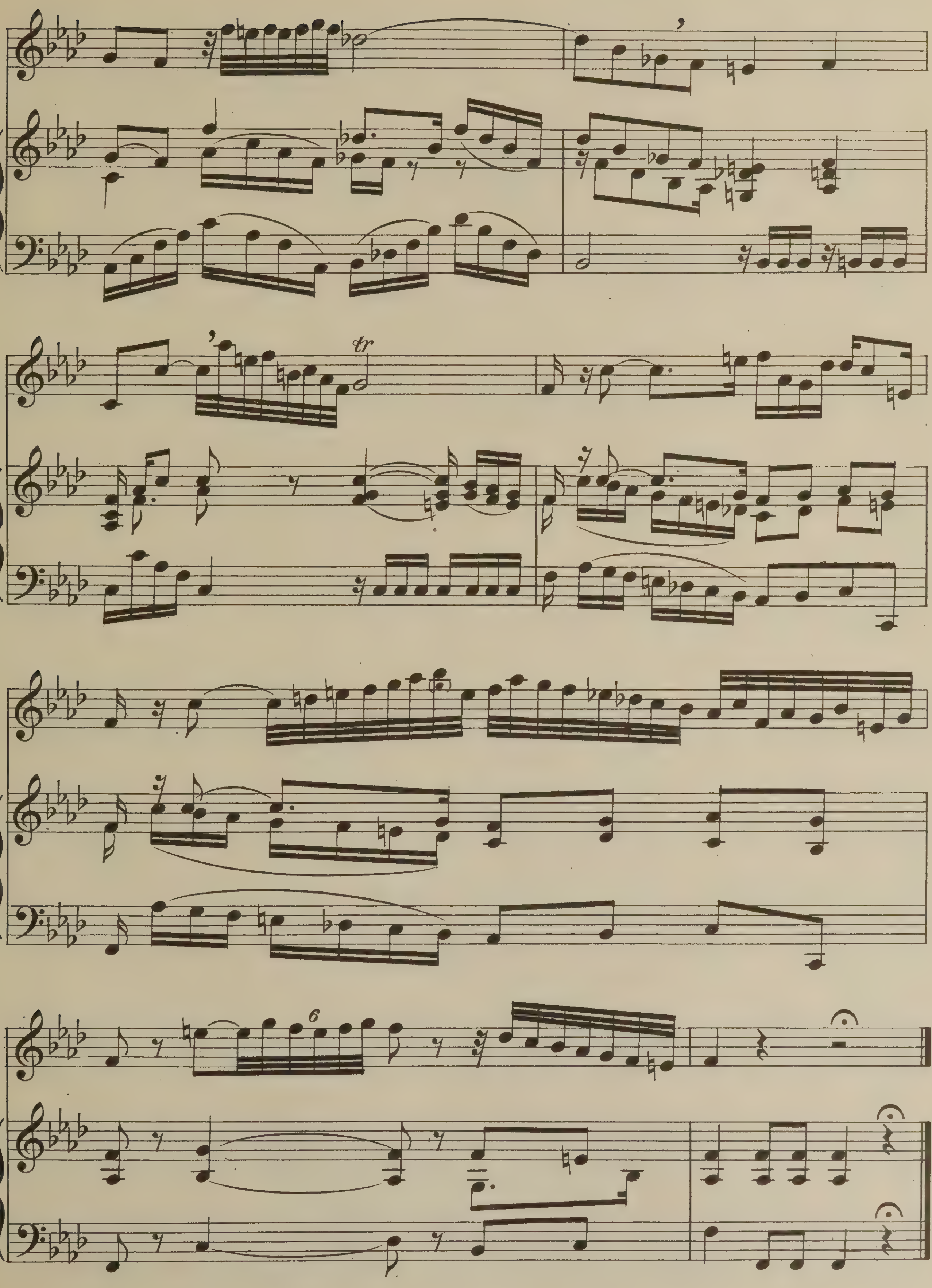
Largo





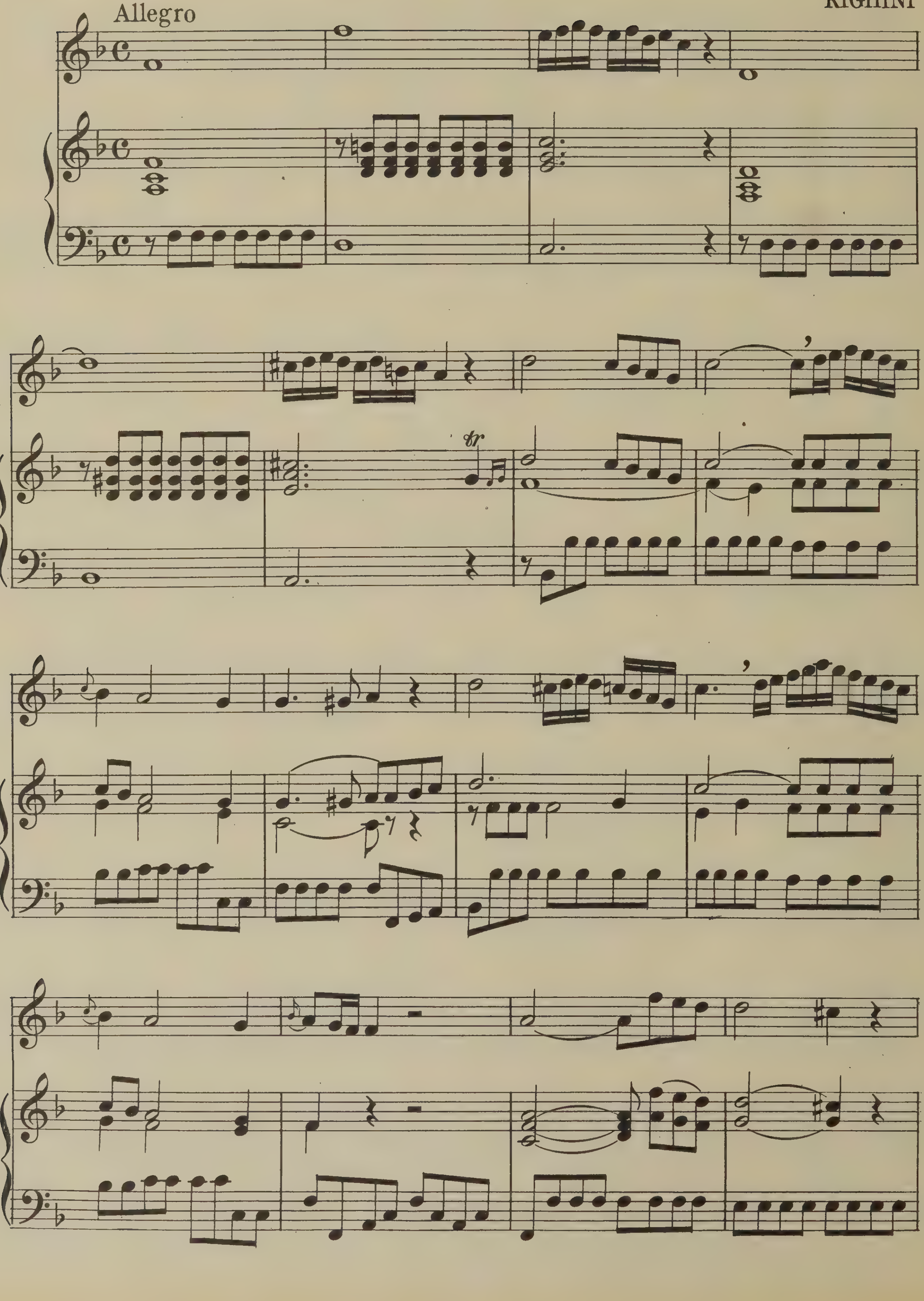


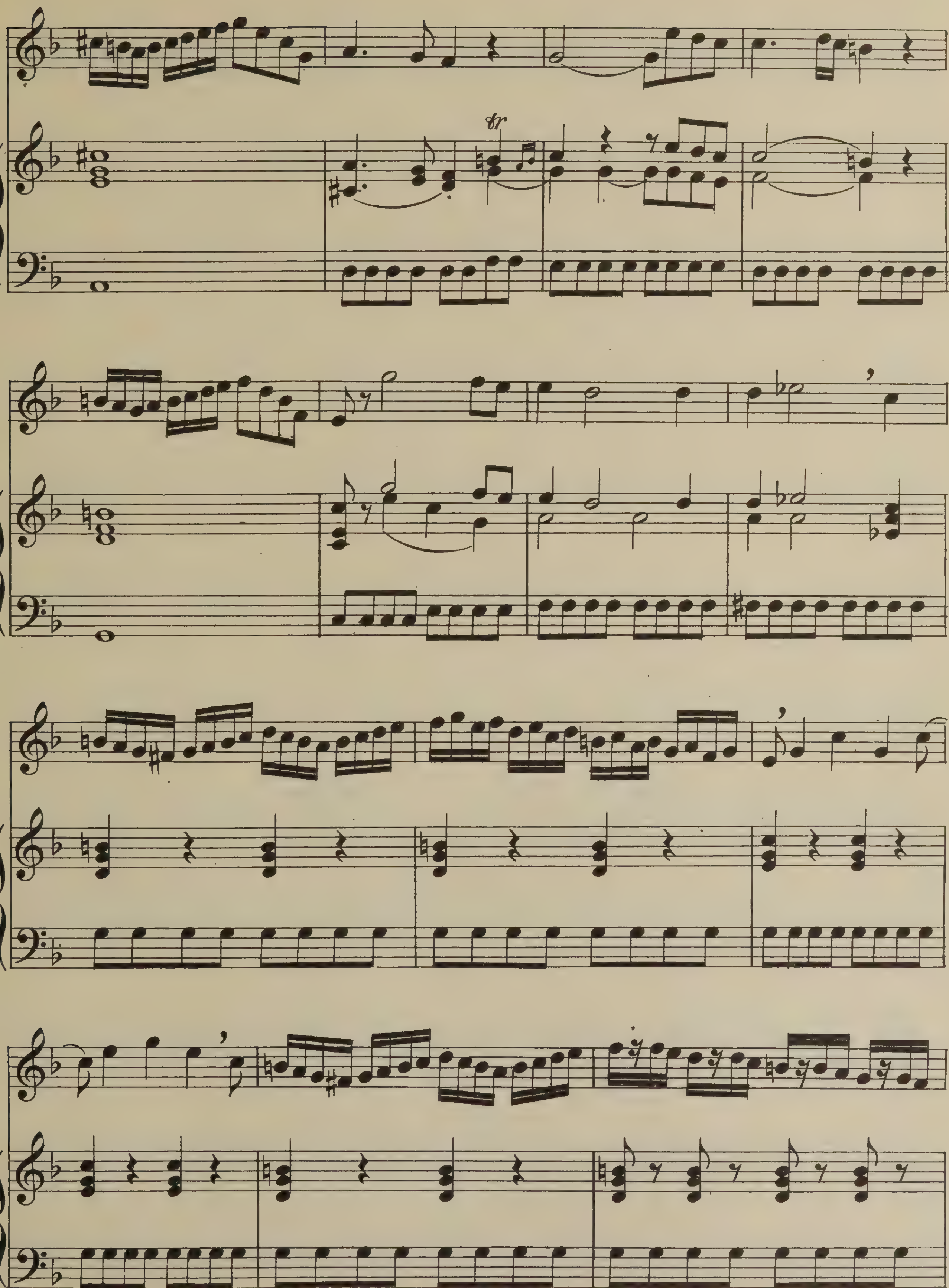


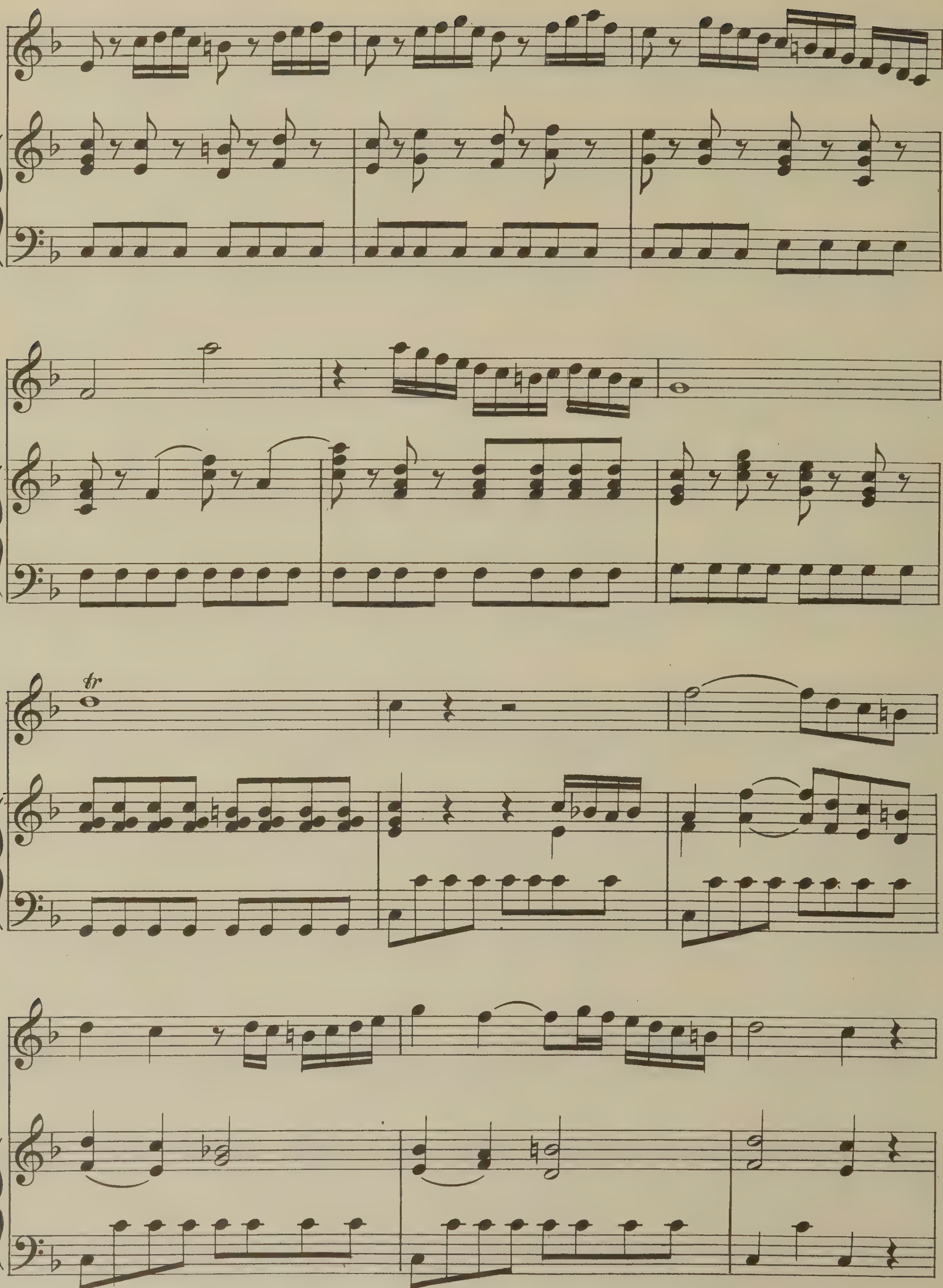

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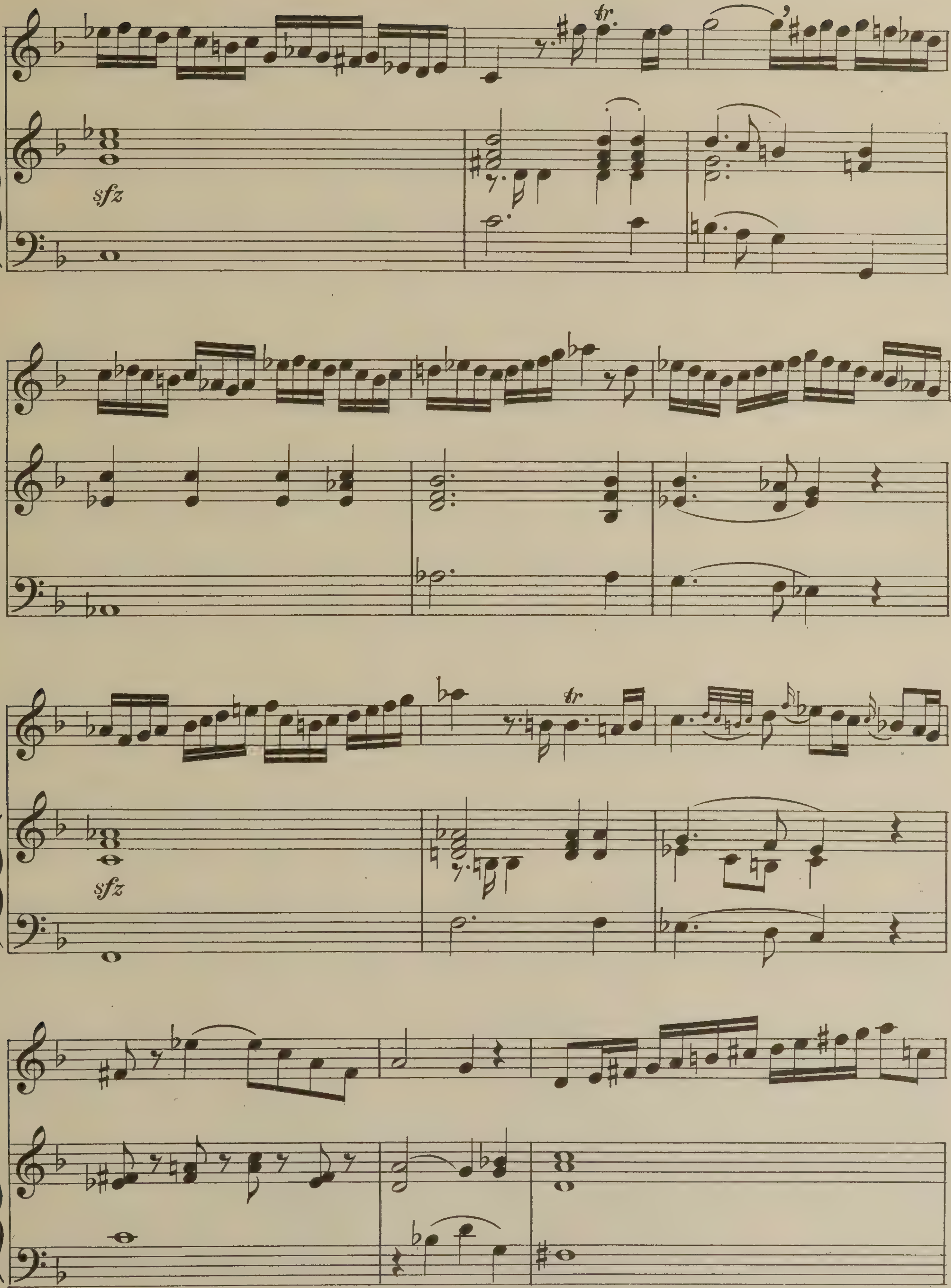
Vocalise 75.

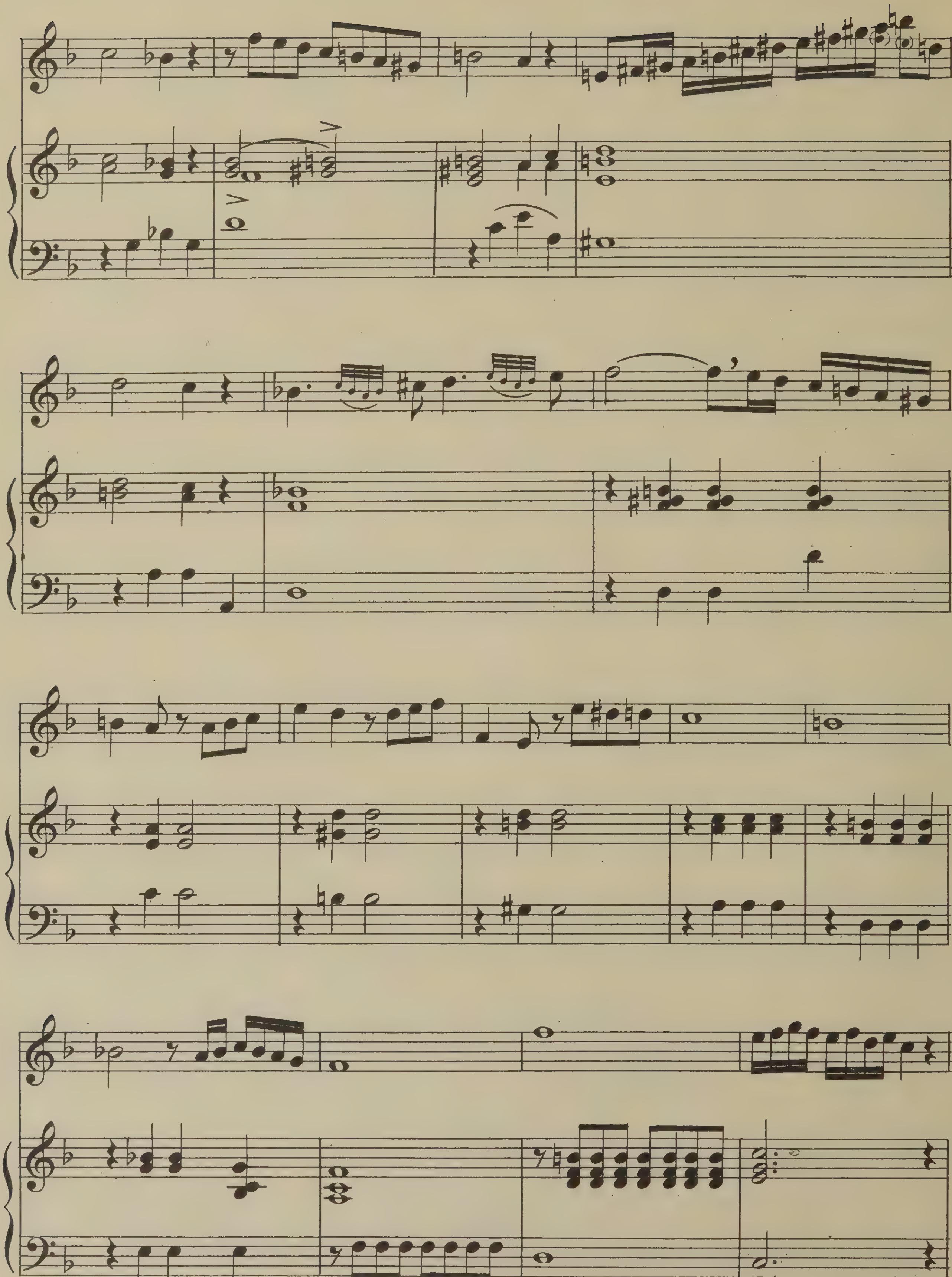
RIGHINI

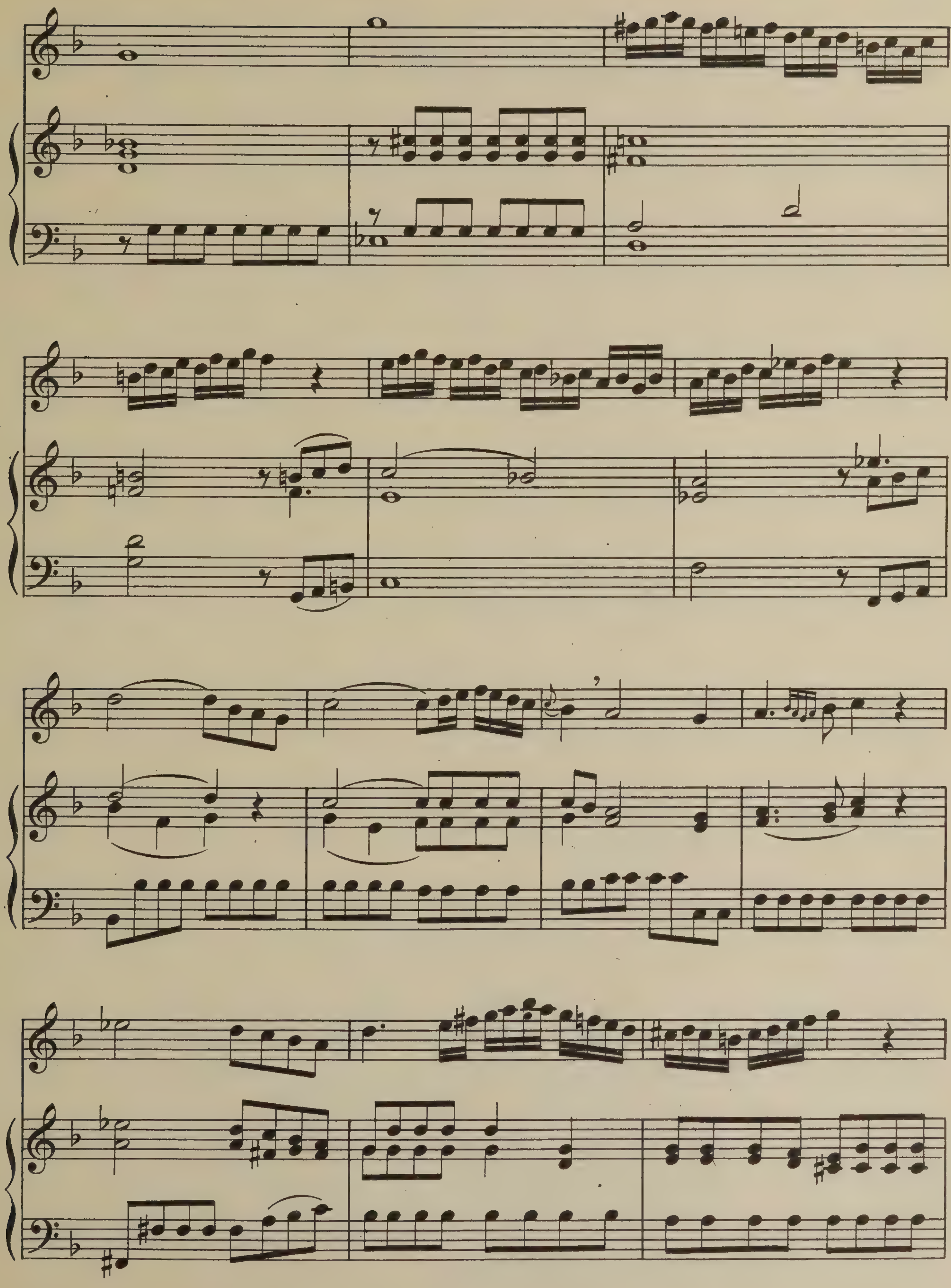


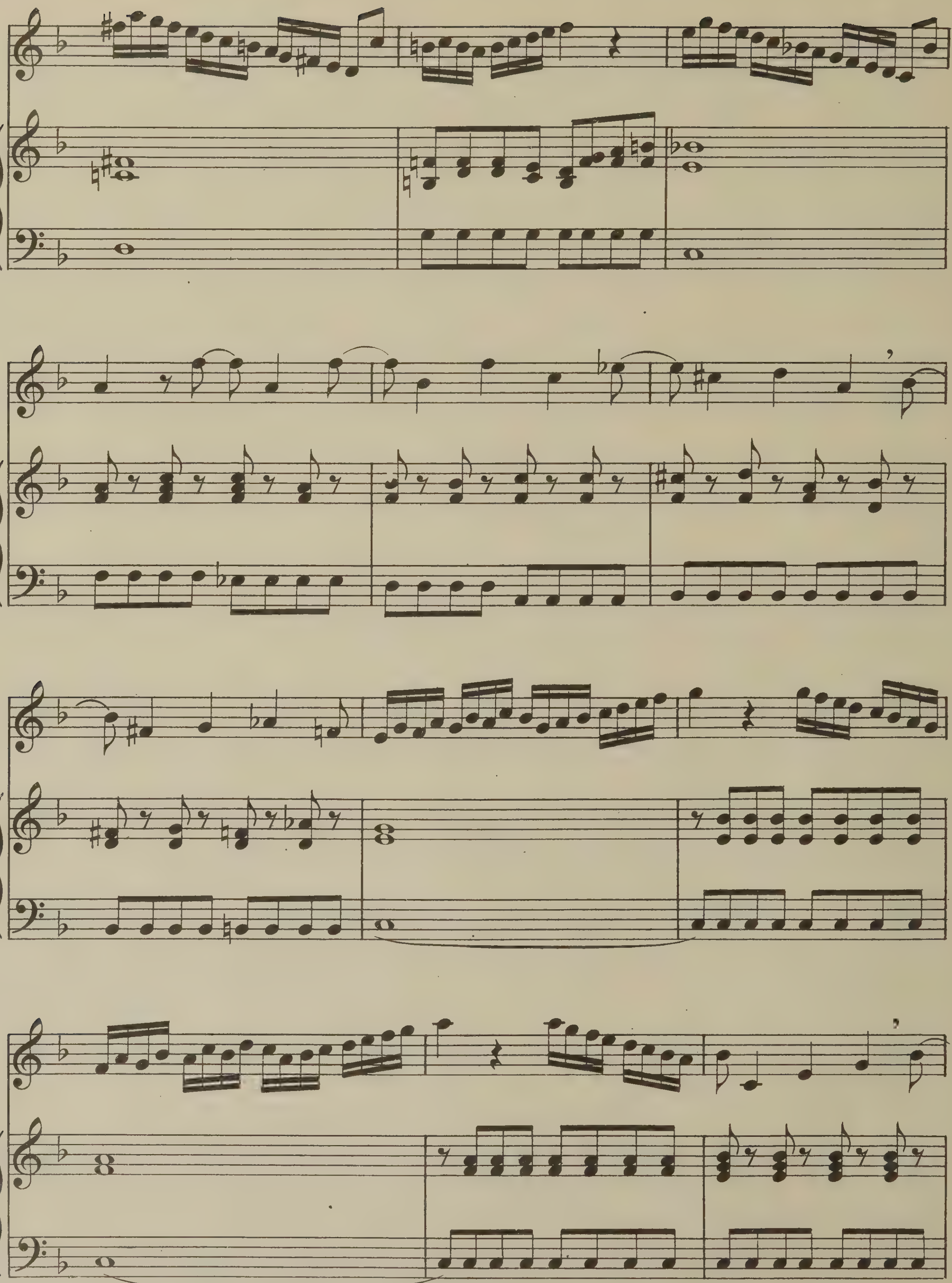


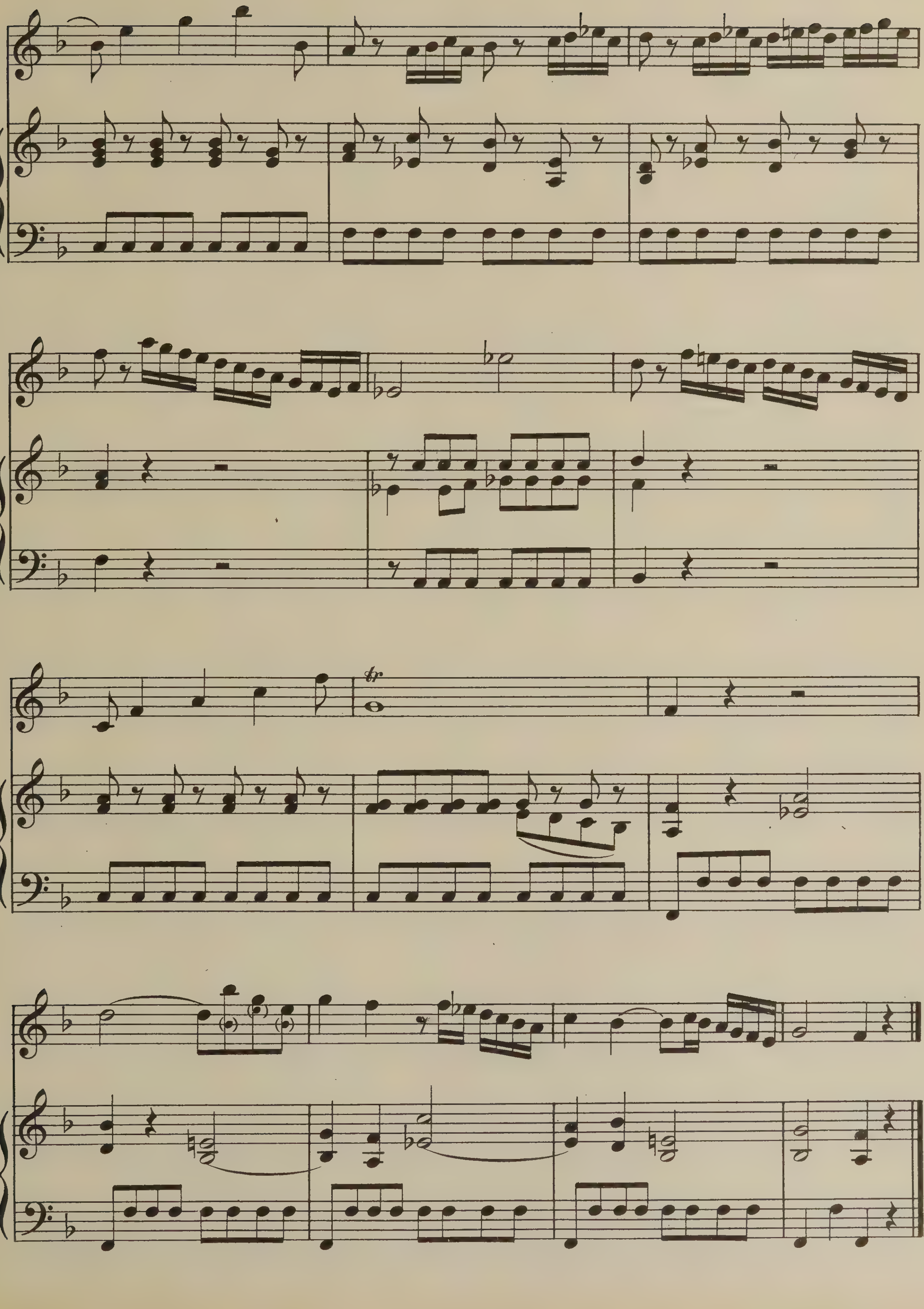



sfz
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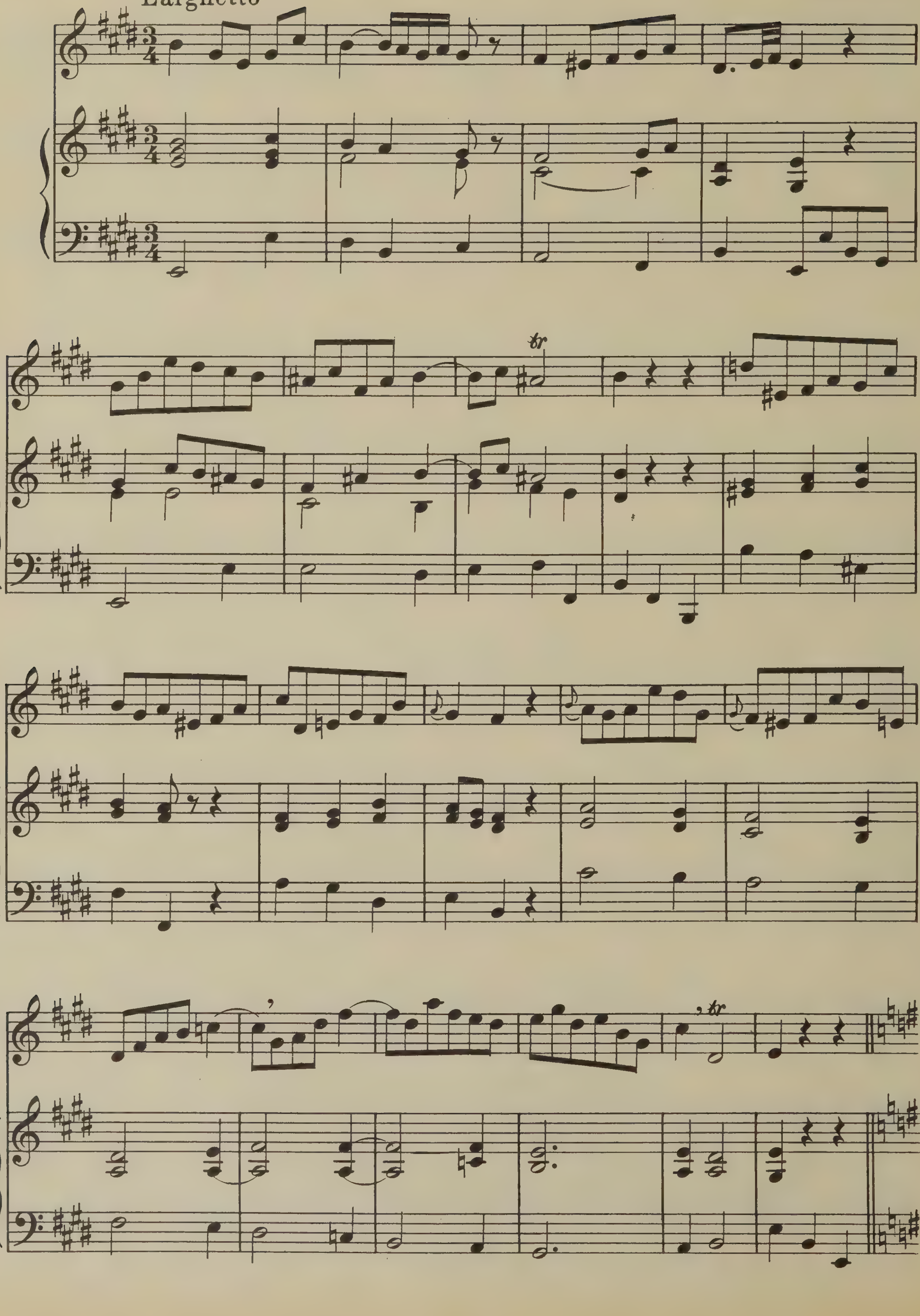


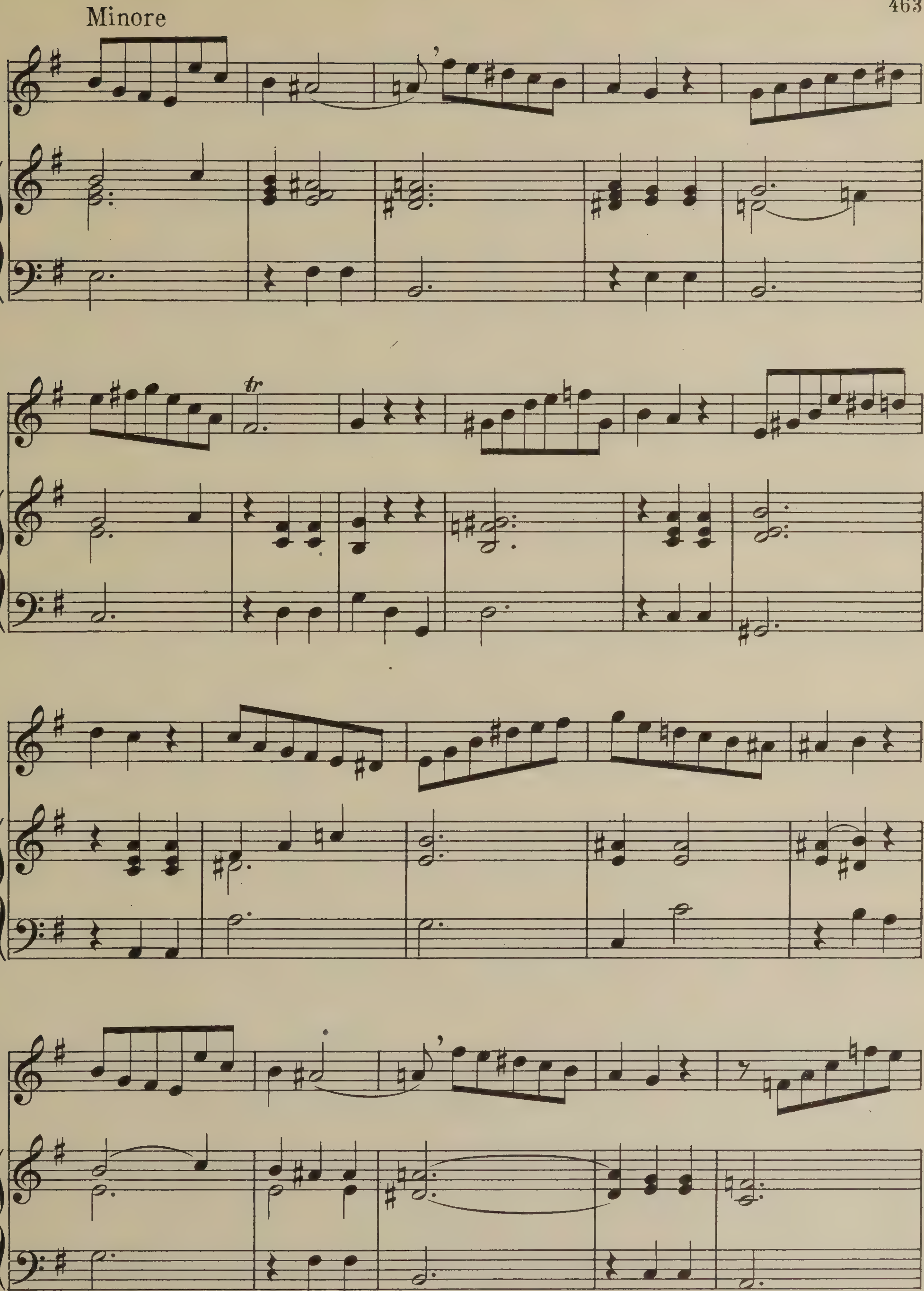


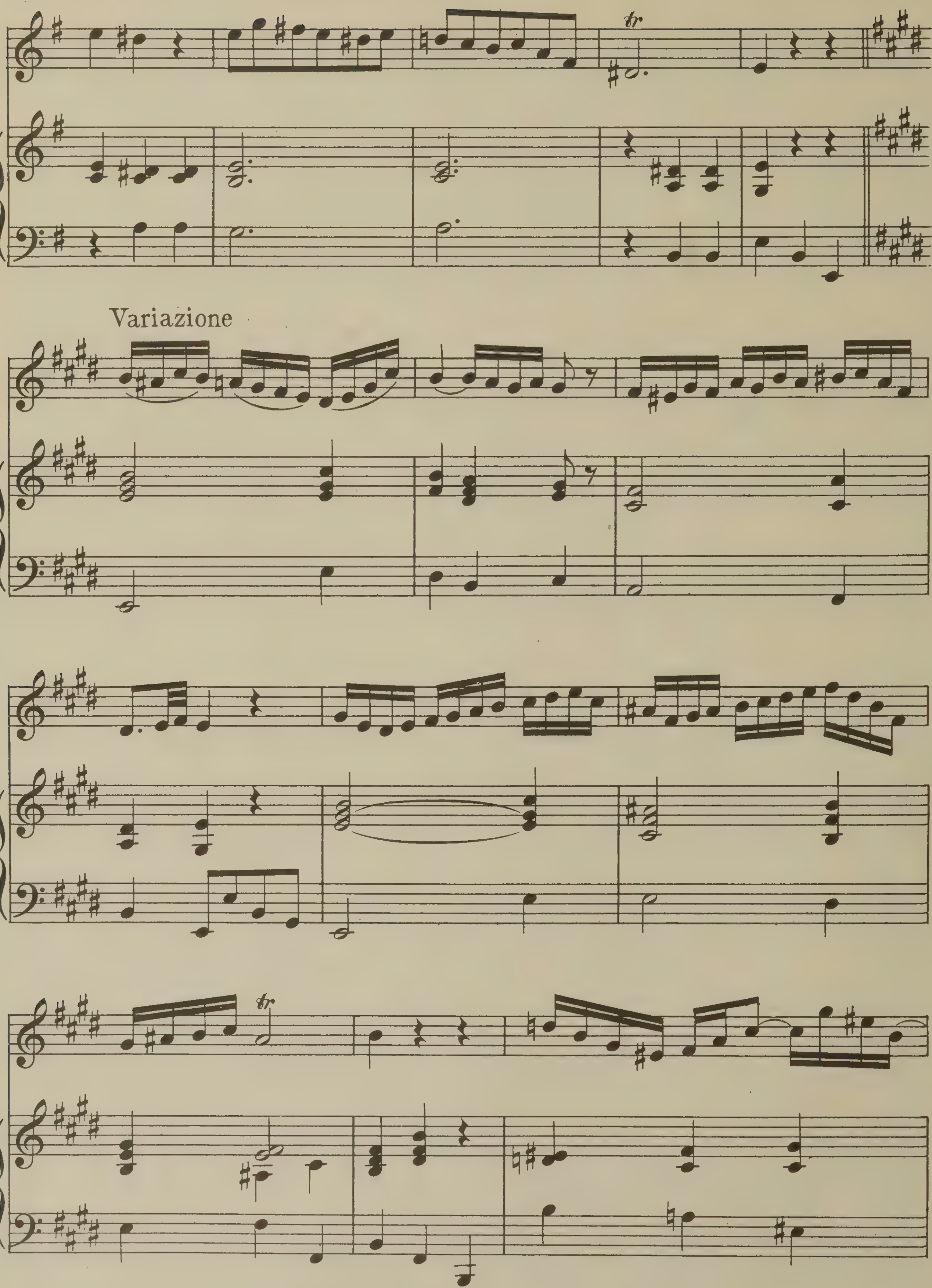
Vocalise 76

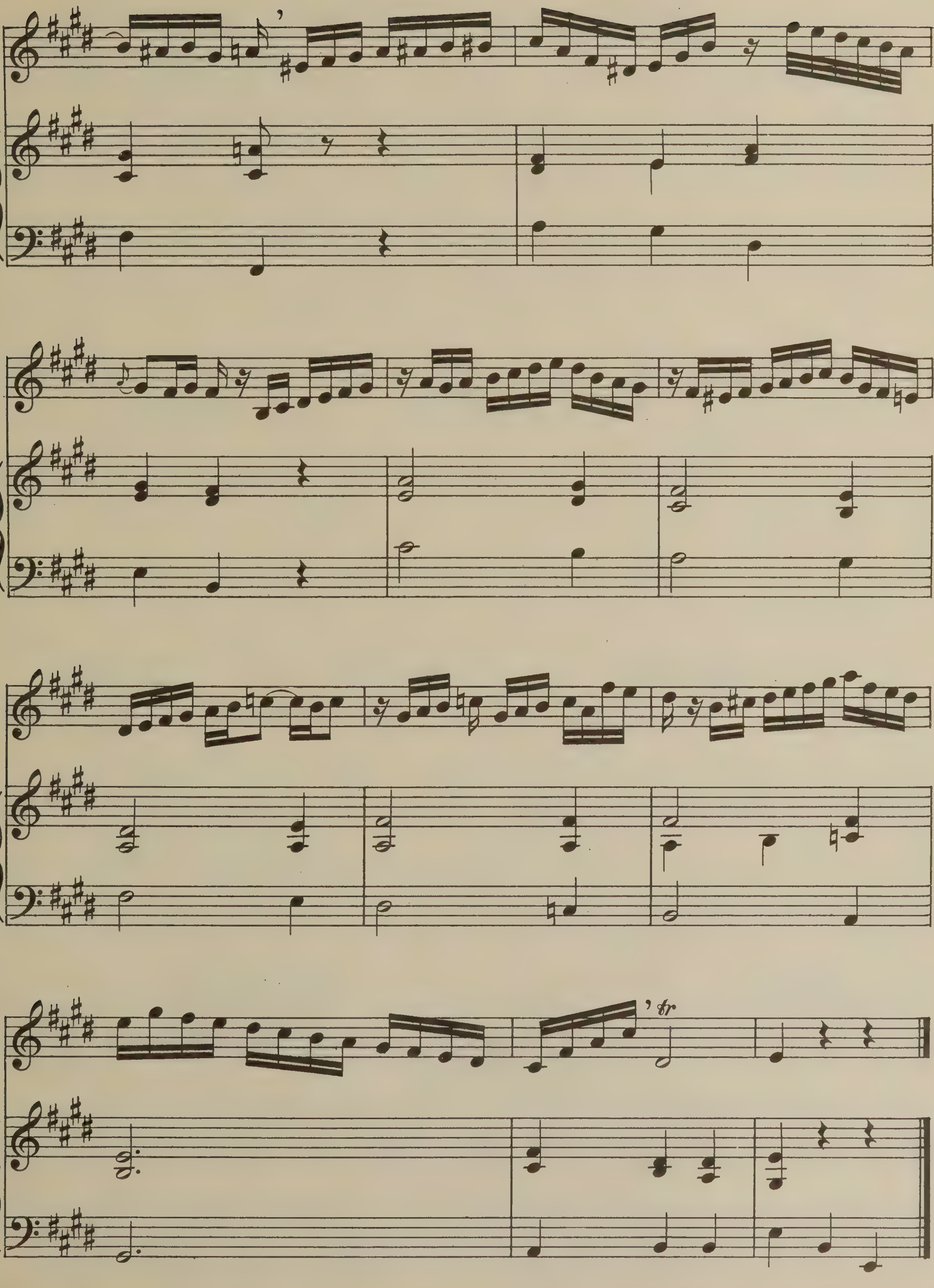
RIGHINI

Larghetto




Minore
tr

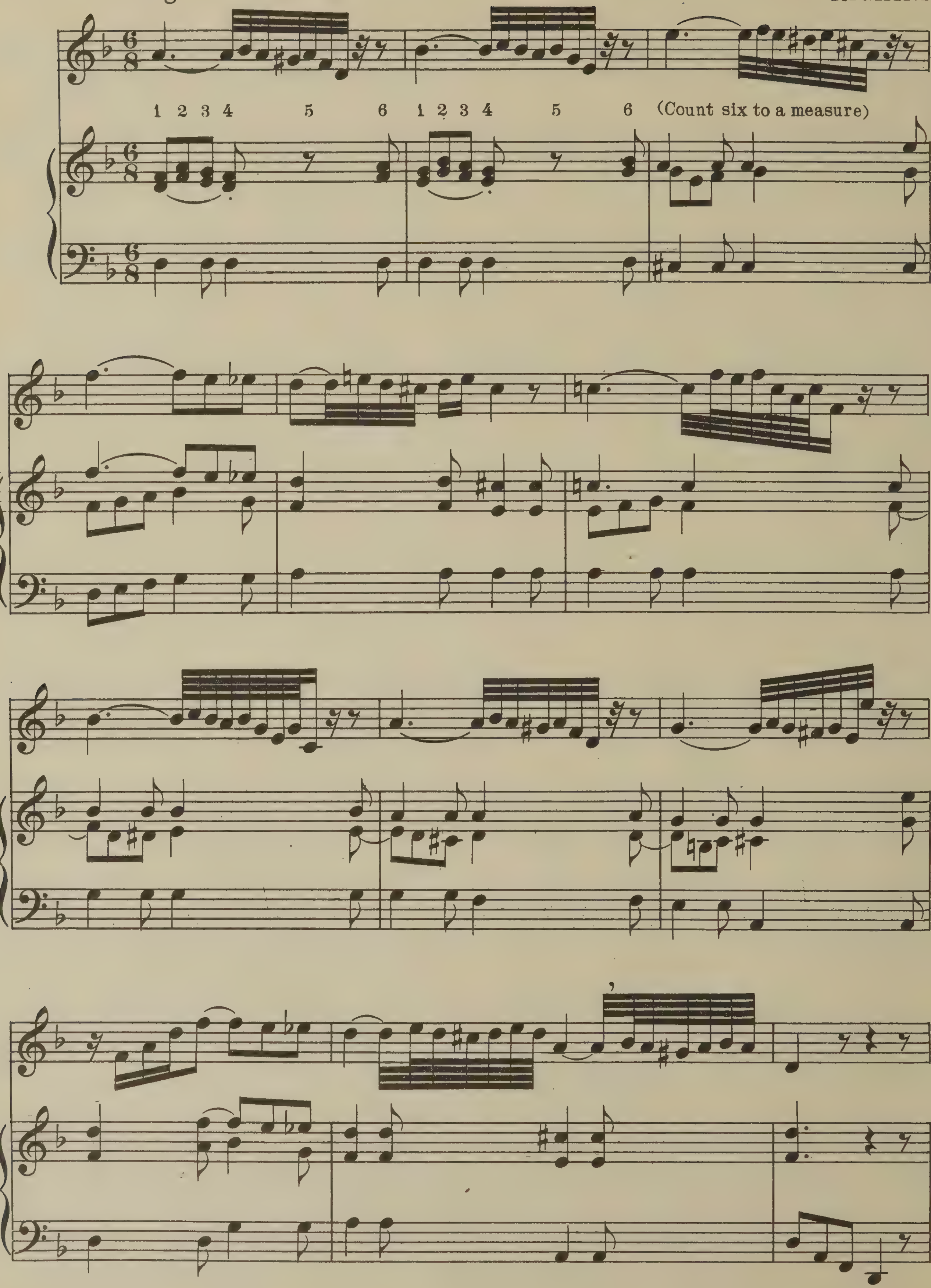

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Variazione
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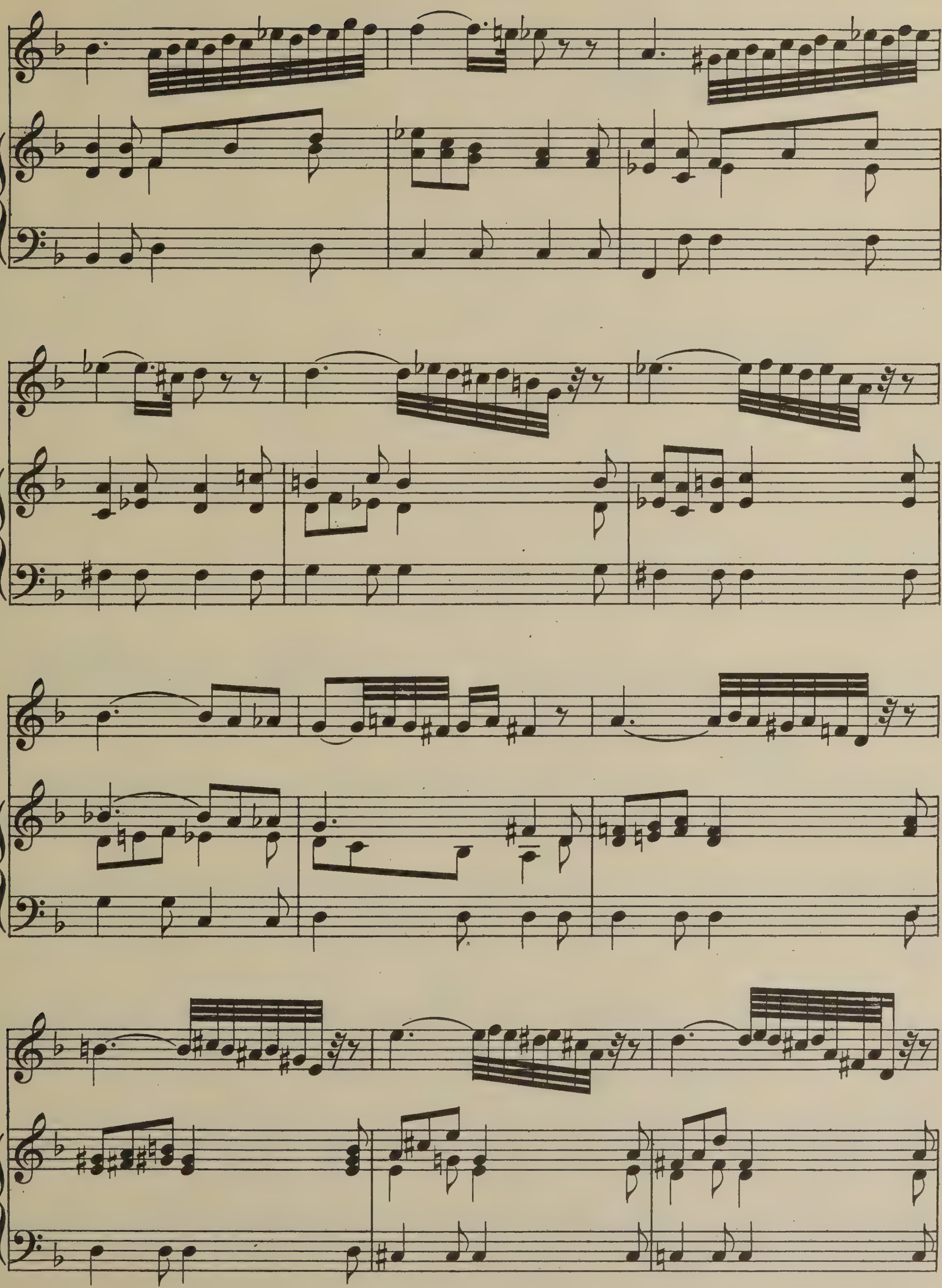


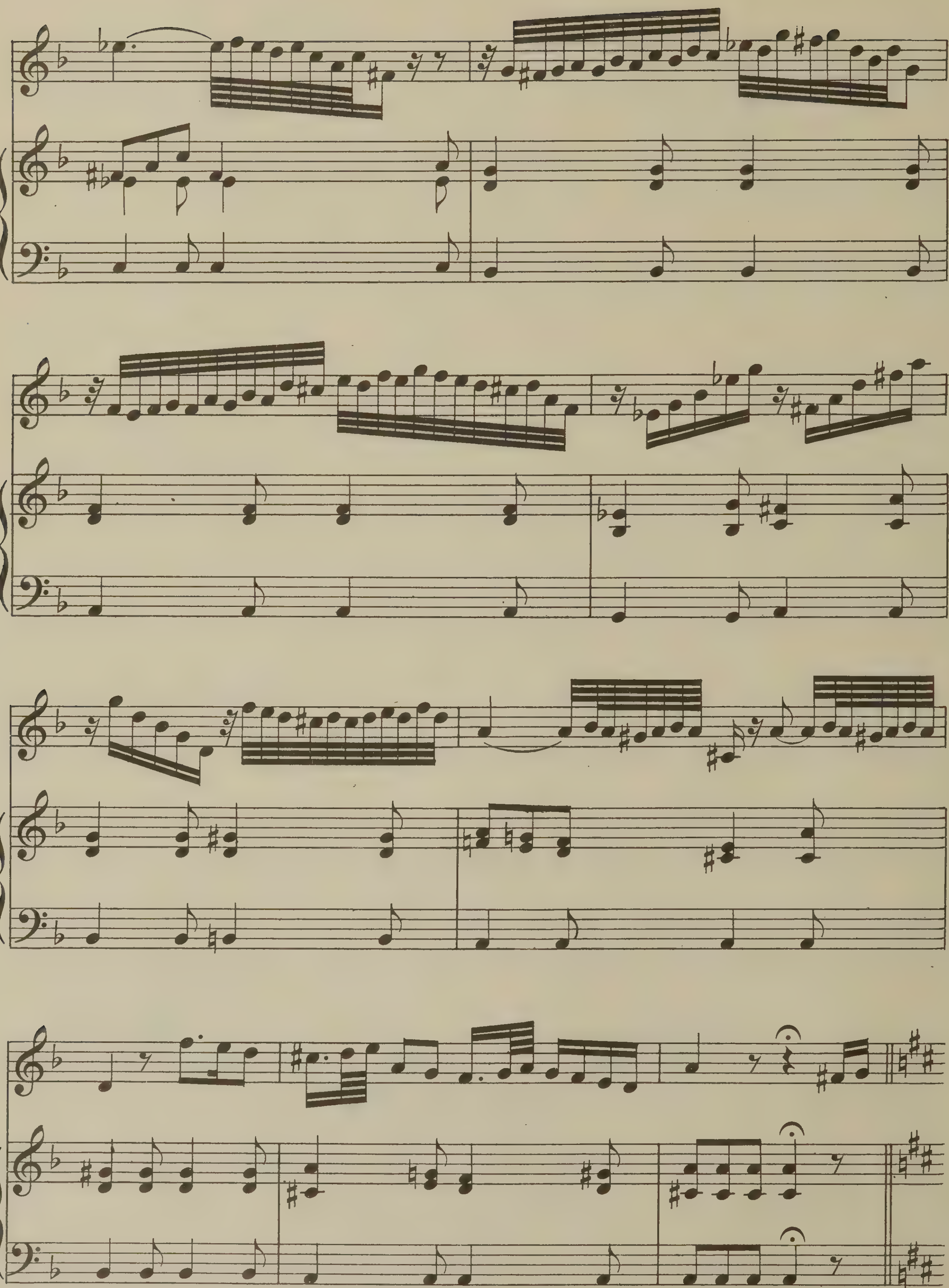
 Vocalise 77. Count six to a measure.

Larghetto sostenuto

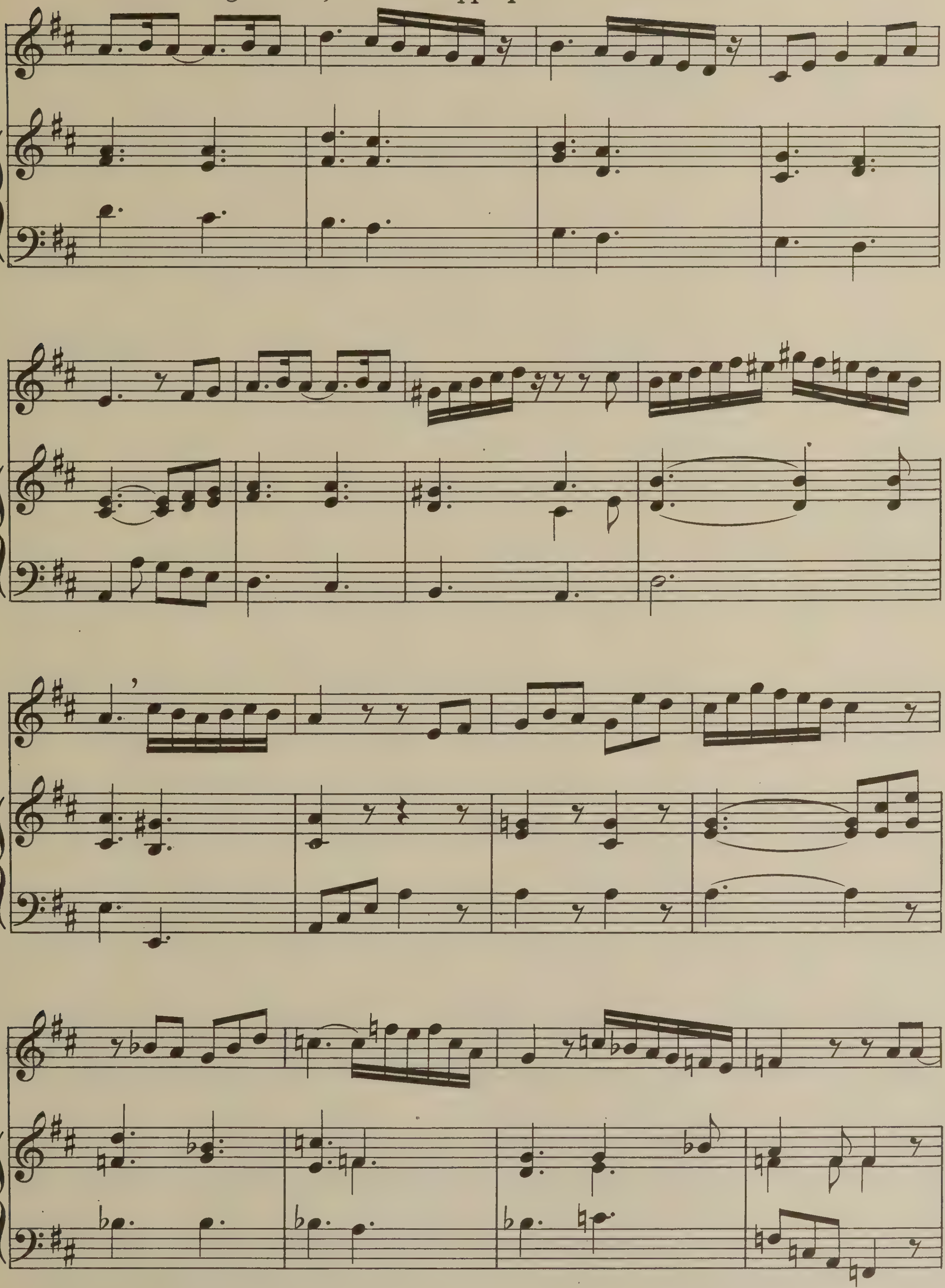
RIGHINI

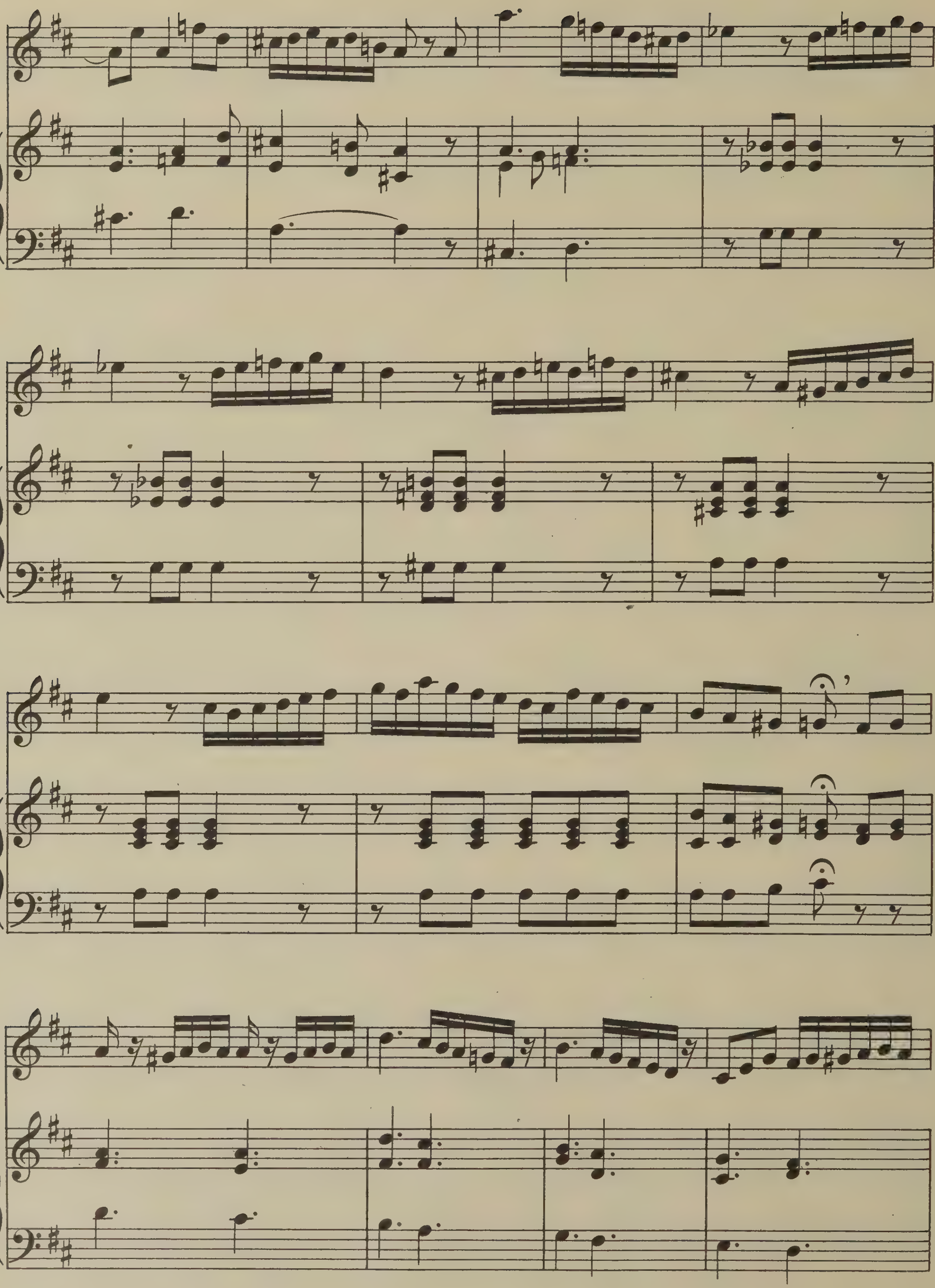


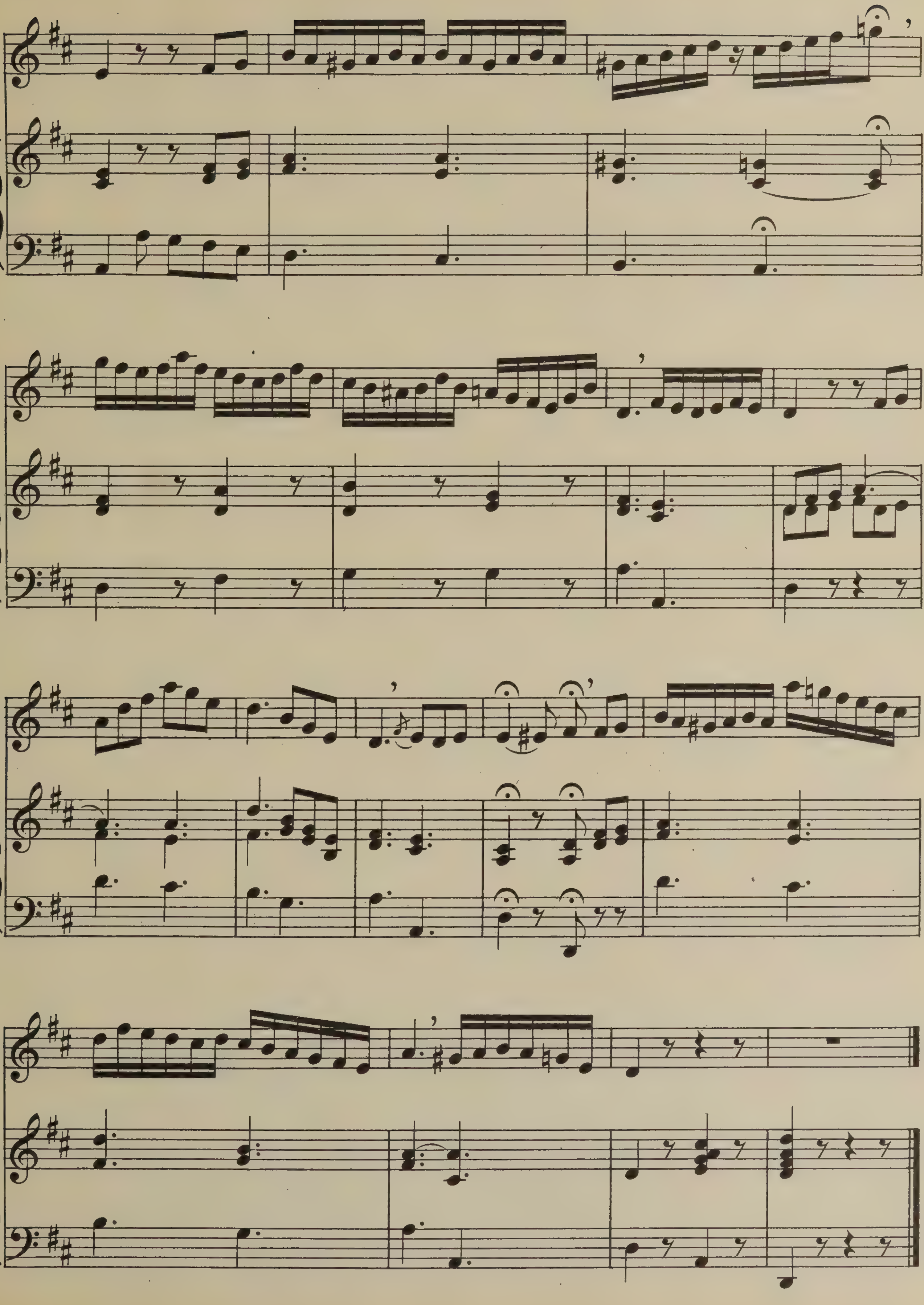




Andantino grazioso, ma non troppo presto



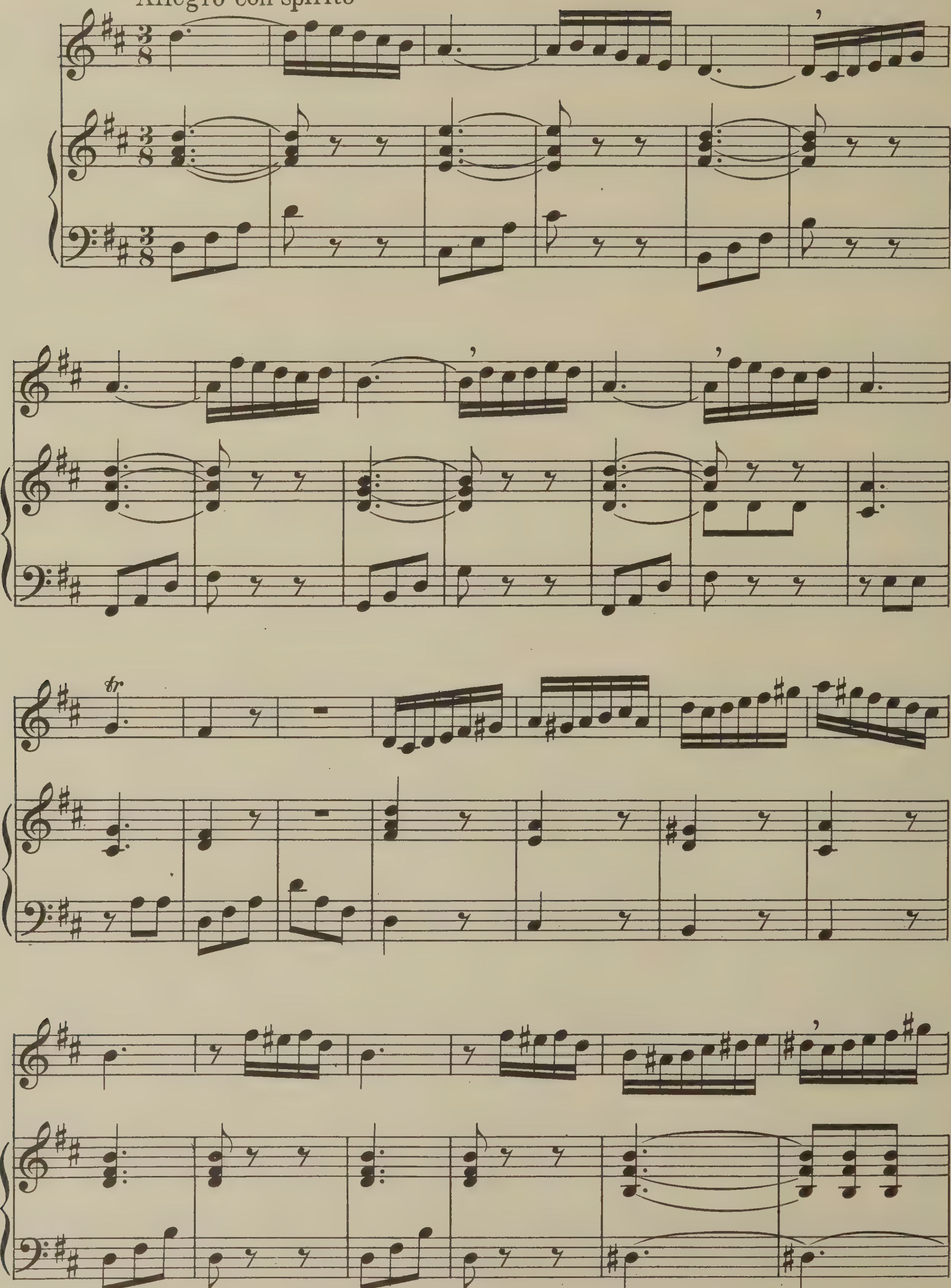


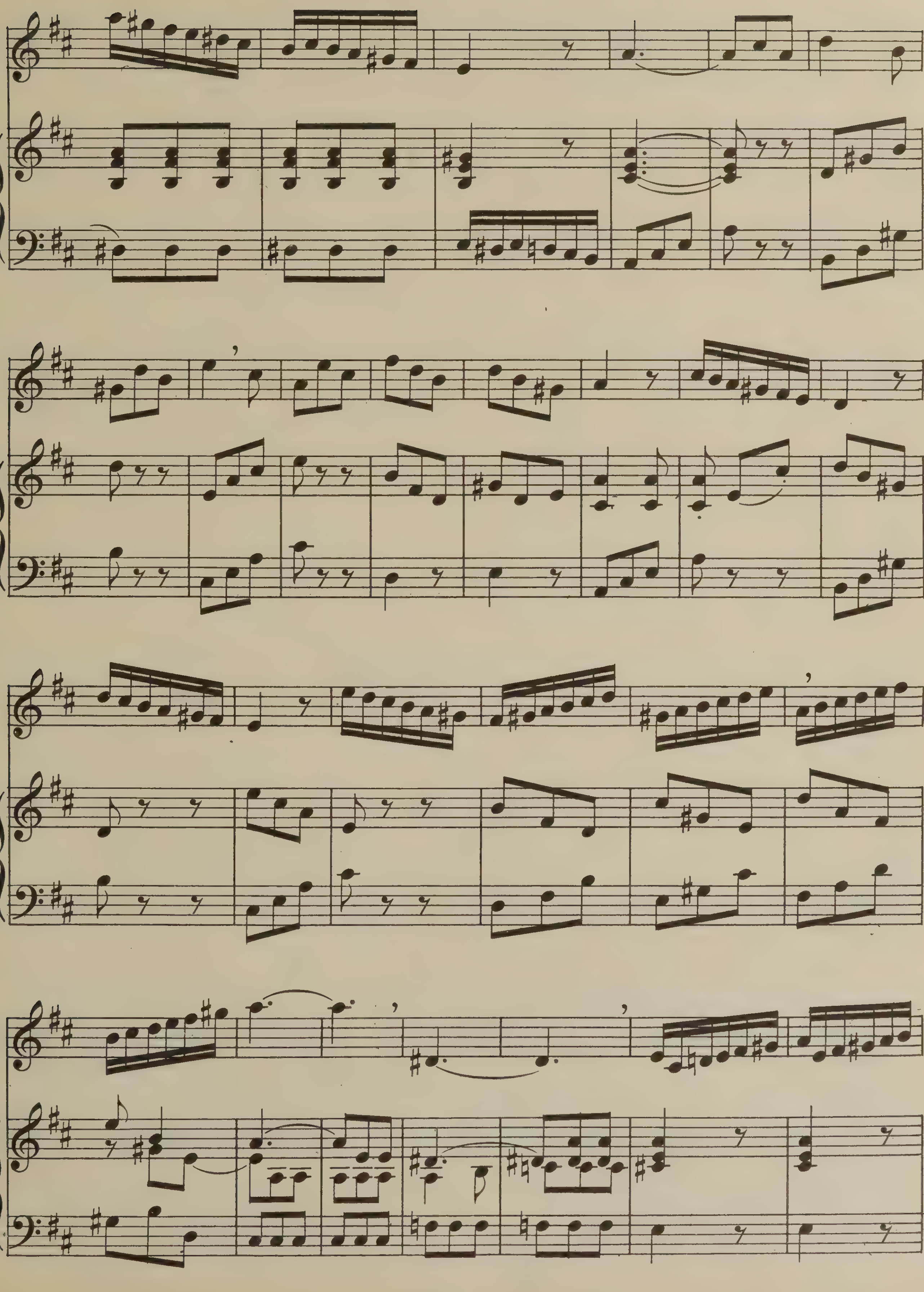


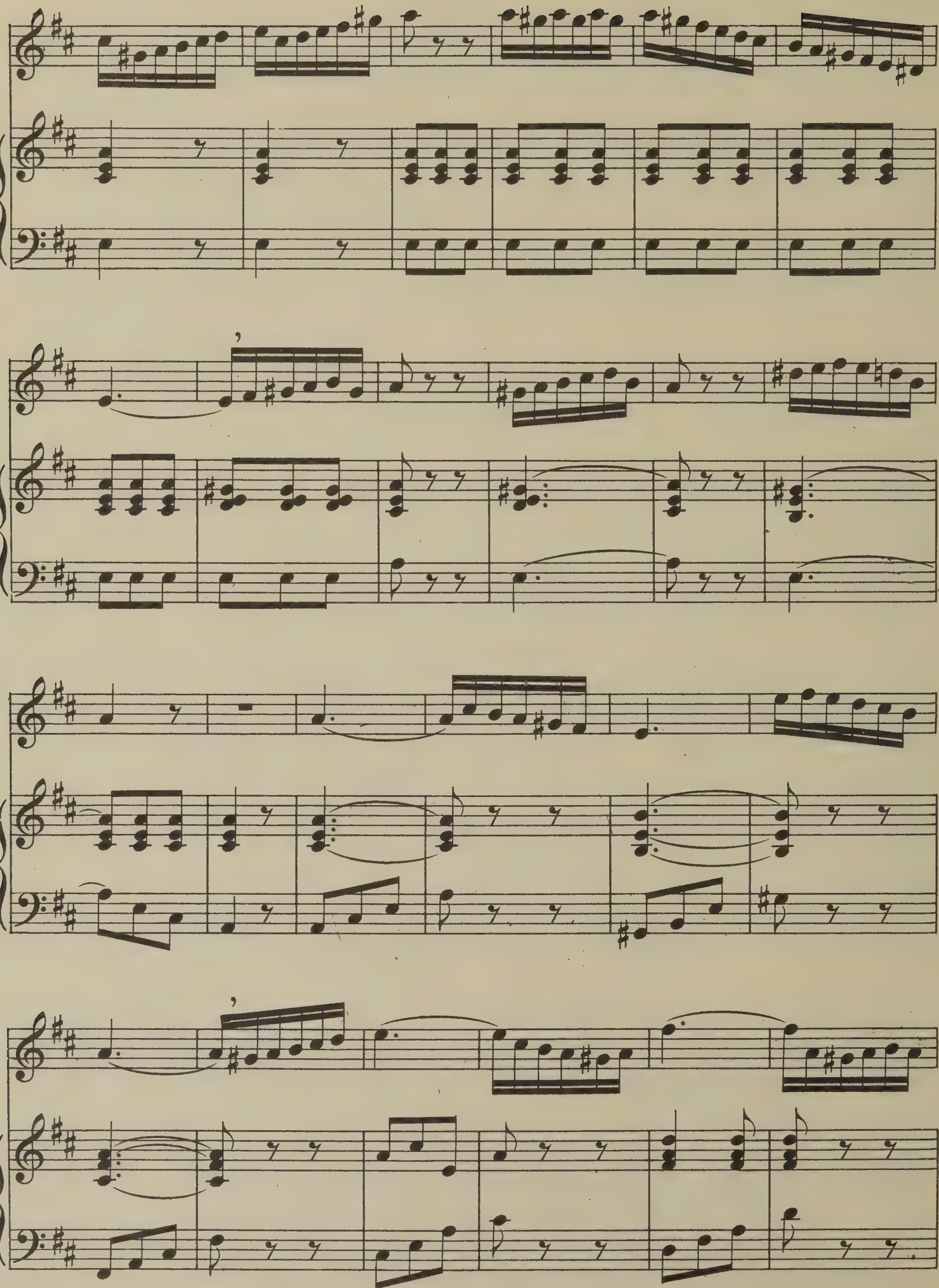
 Vocalise 78.

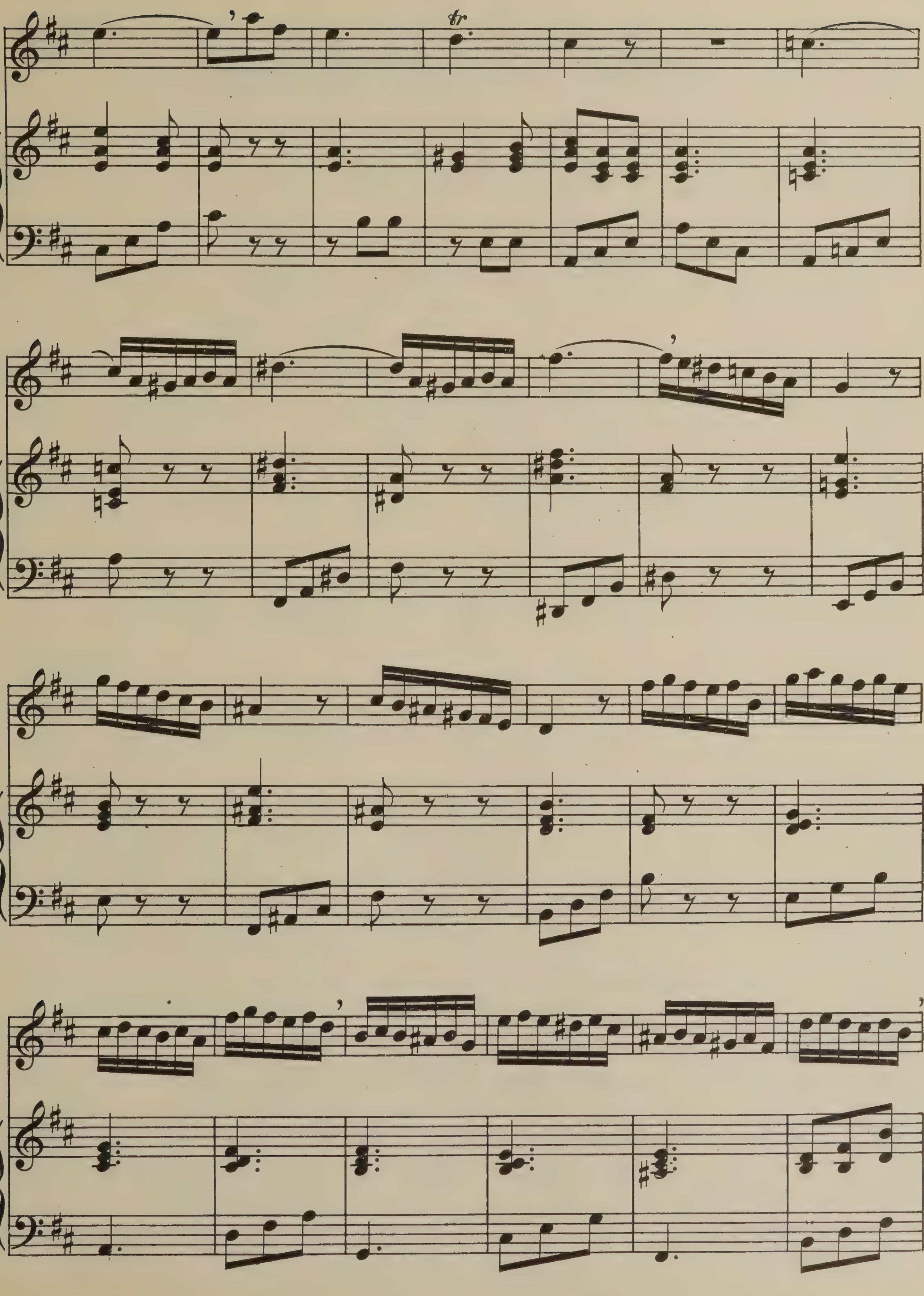
RIGHINI

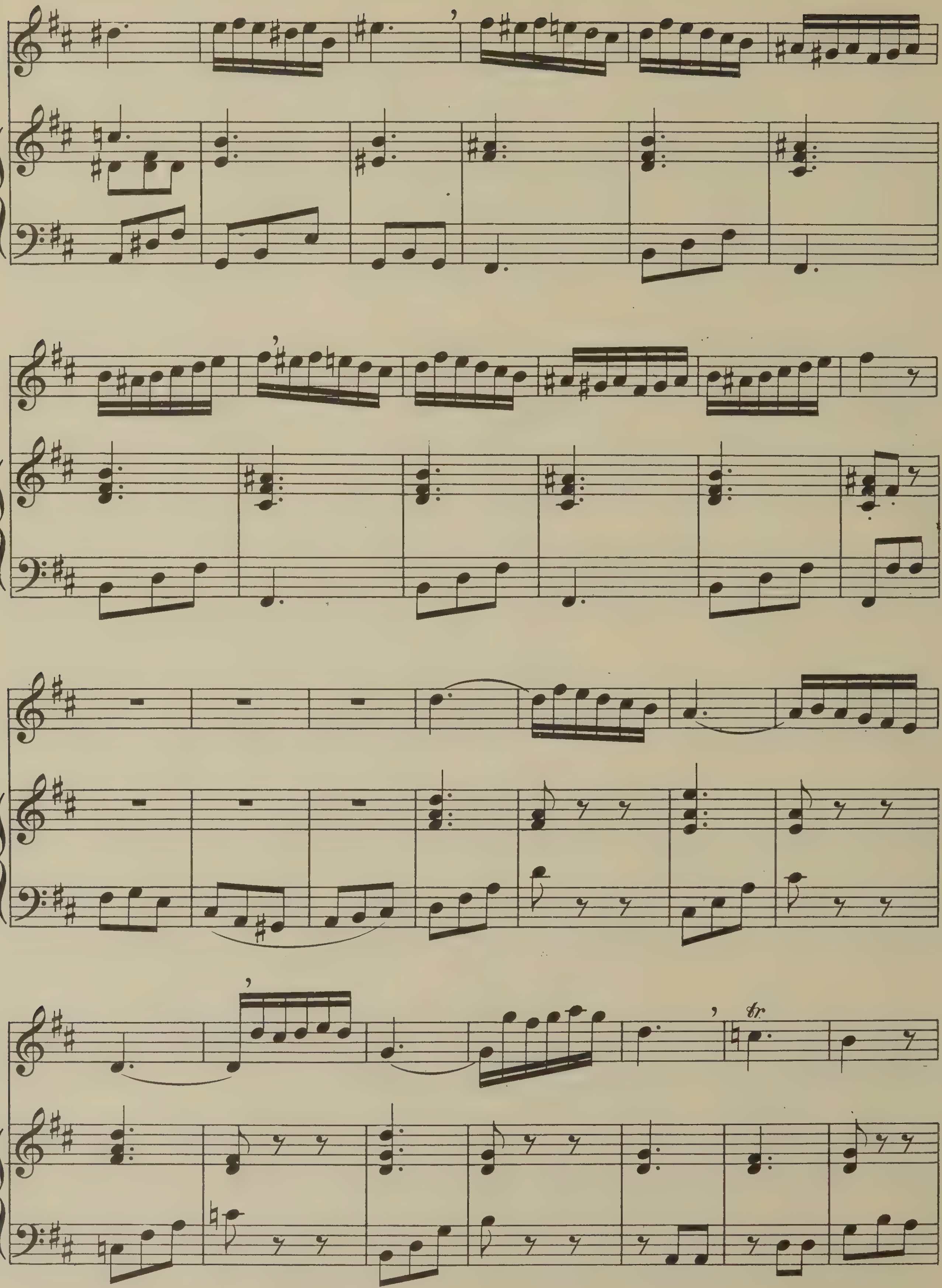
Allegro con spirito

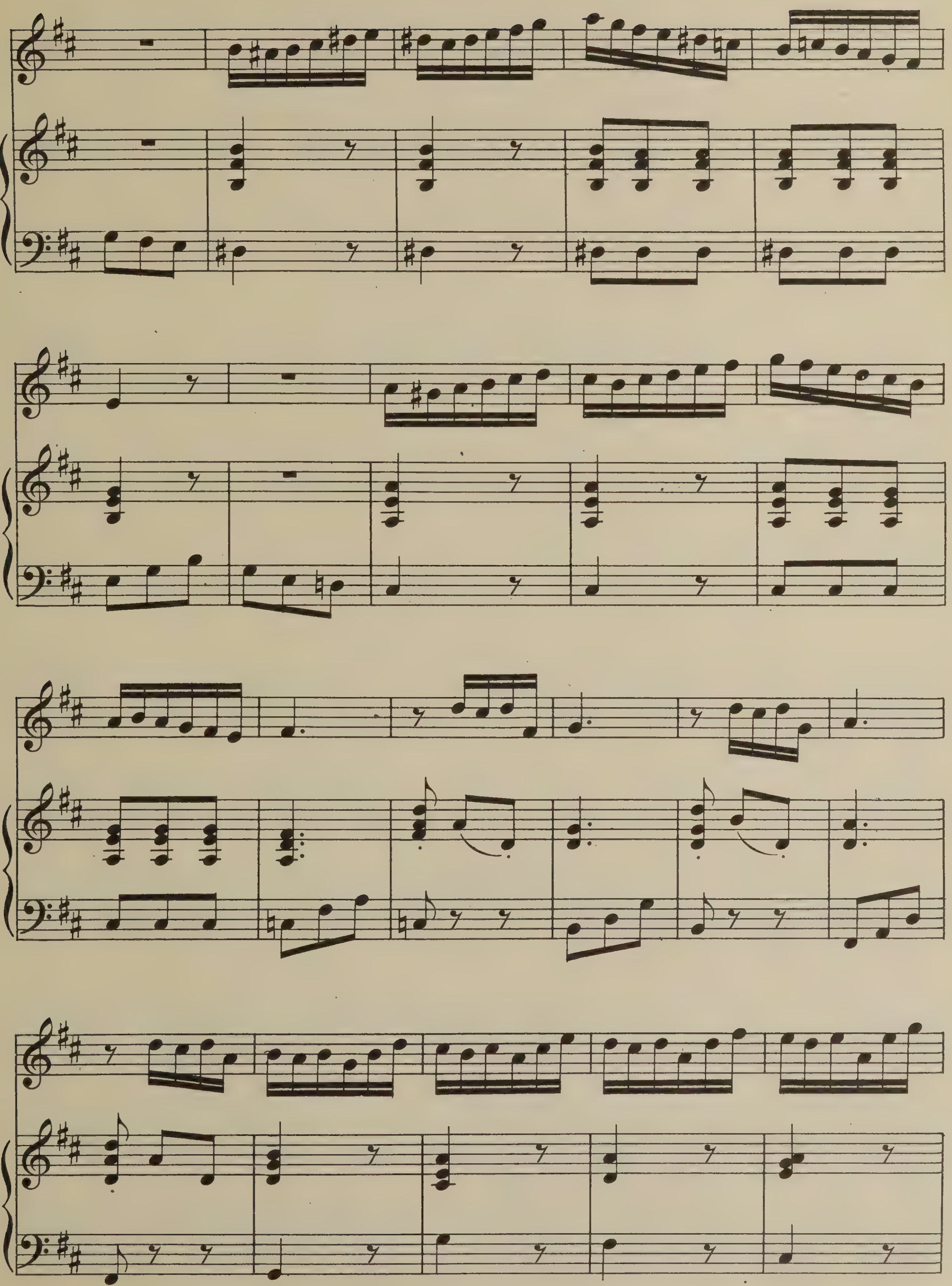


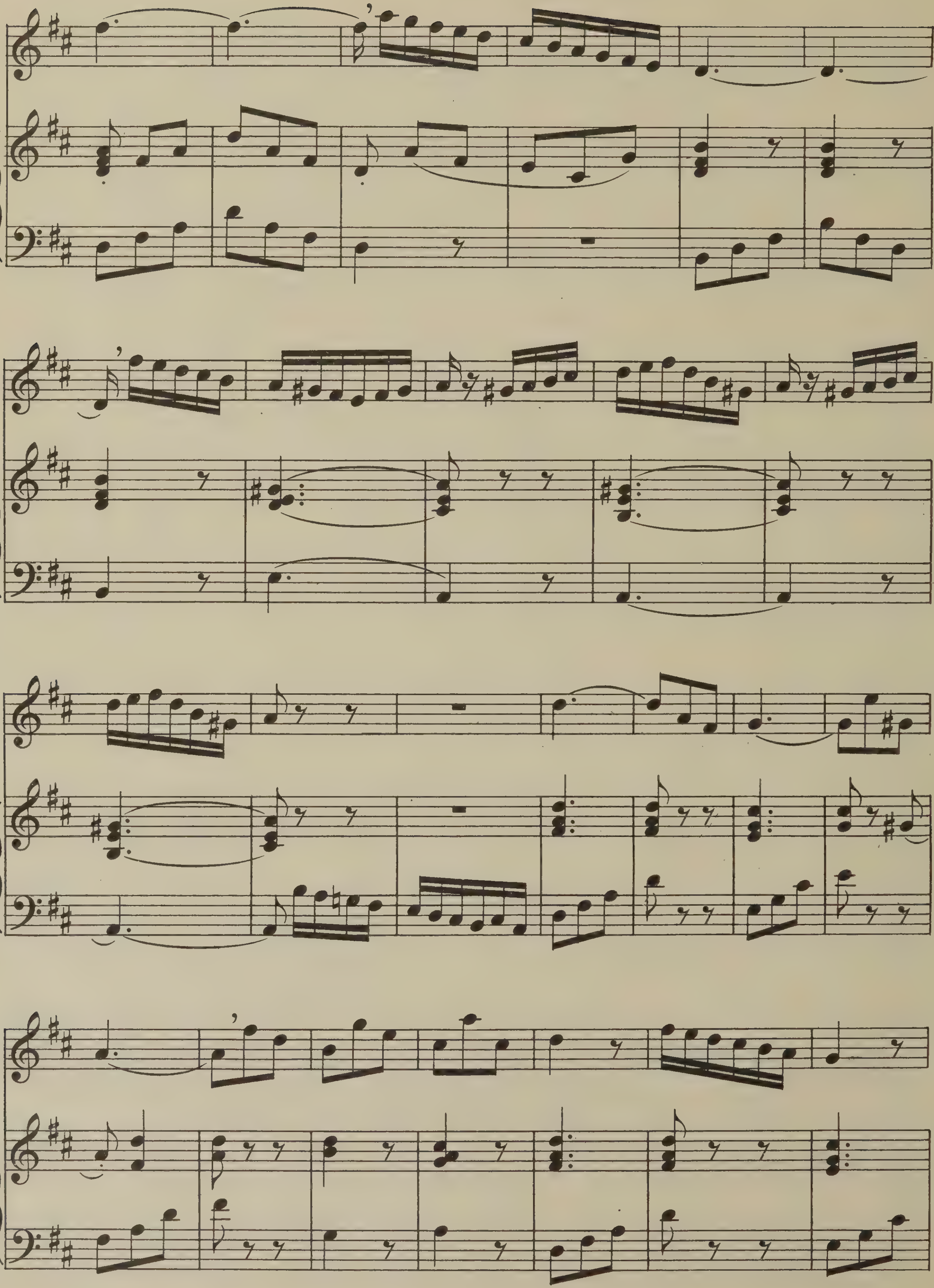


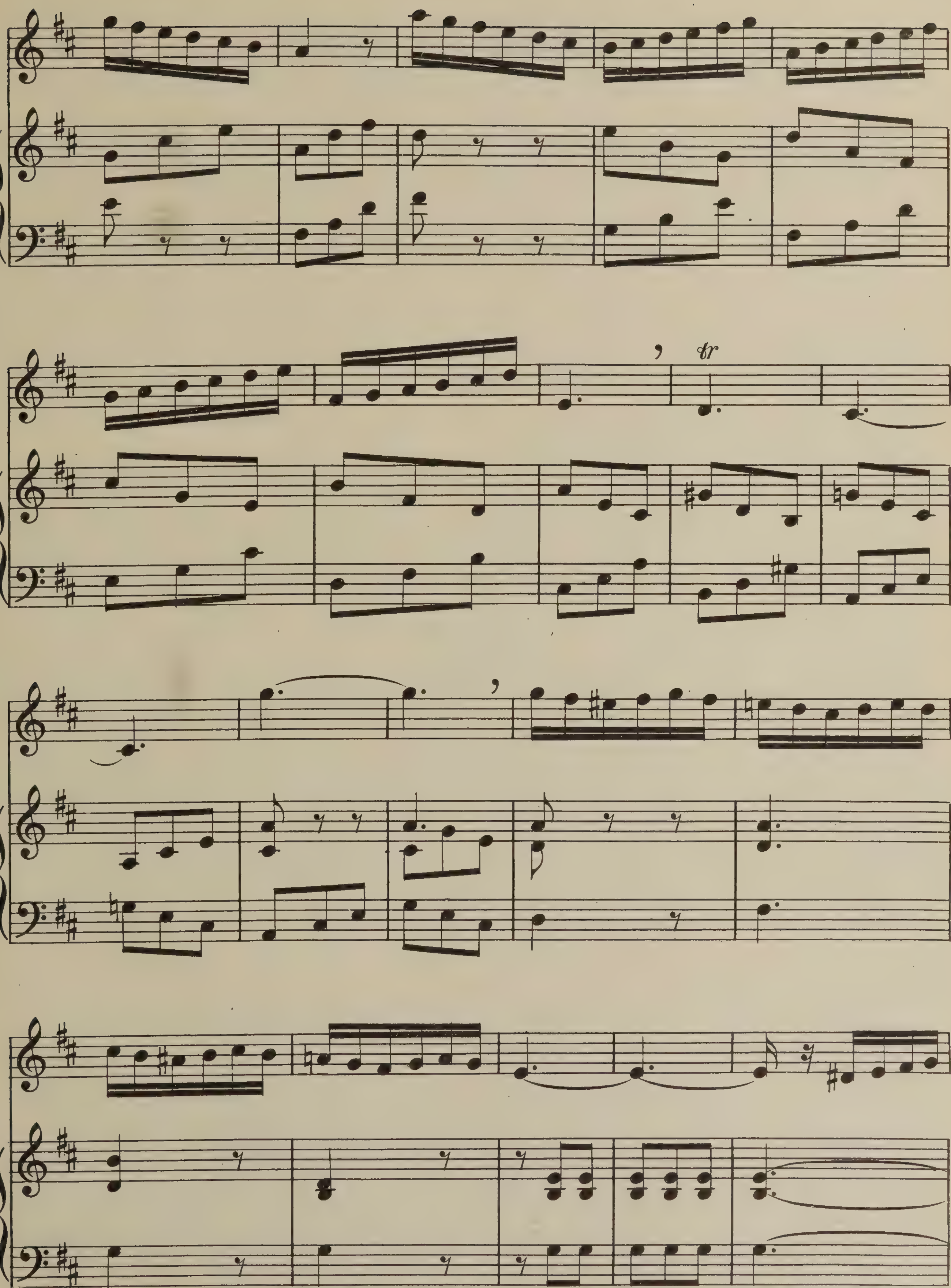


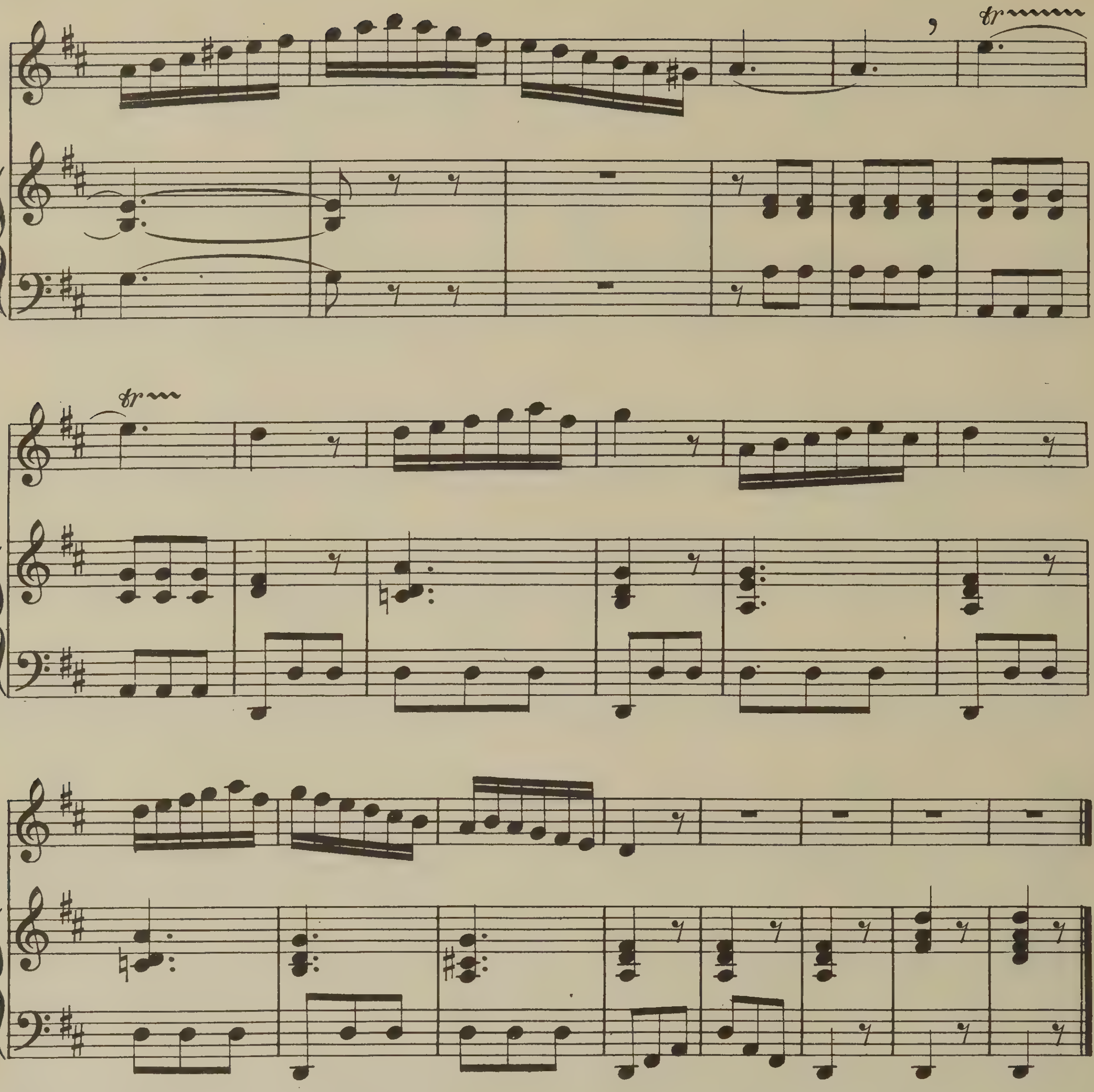

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Vocalise 79. This vocalise and the two following are by the celebrated Manuel Garcia, the elder, composer, singer, and conductor of opera, father of Mme. Malibran, famous prima donna, and of Manuel Garcia, discoverer of the laryngoscope, and one of the great teachers of singing of the last century. The latter part of Garcia's life was spent in Paris as a teacher, where he had under him pupils who became famous in opera later. These vocalises have formed part of the instruction of hundreds of singers.

The one under present consideration is an excellent study for a light, fluent tone-production such as characterizes coloratura singing. The tempo direction, *allegro giusto,* means in exact time, that is even, steady rhythm, allegro movement. Occasionally pupils slow up the movement when they meet a passage more difficult than the others. Keep the correct movement. Various embellishments are introduced. In the fourteenth measure the trill on F will consist of seven notes, including a turn—if commenced on the upper auxiliary note, of eight. The trill in the nineteenth measure will commence on D. If embellishments are printed with a trill add them to the execution of the trill.

Vocalise 80. This second of the three vocalises by Garcia is shorter than the first and contains much more troublesome rhythmical problems. We advise that the student learn this by short sections, so as to have an opportunity to become familiar with it, say four measures at a time, the first study closing with the modulation into A major in the twelfth measure. Similar sectional divisions can be selected easily. Begin at a slow tempo, so that there is no temptation to superficial execution of a passage that is not clear at the first glance. Study it out, in rhythm and pitch, and then perform it correctly each time; guessing has no place in artistic work. A sheet of blank music paper will help much in clearing up complicated notations and embellishments; the latter will be the more troublesome.

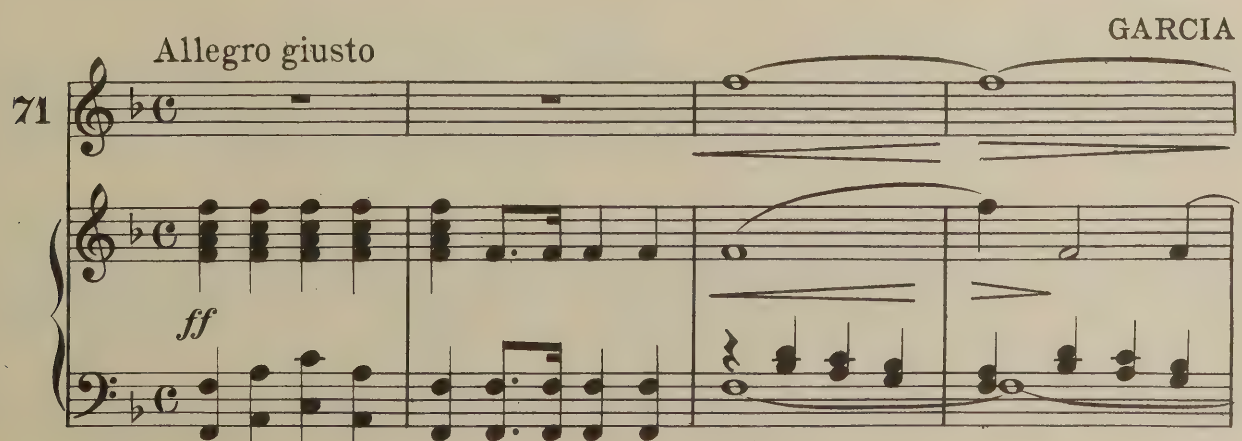
Vocalise 81. This vocalise has the character of an operatic aria or scena, beginning with a *largo* movement introducing elaborate *fioriturі* of a brilliant character. Count eight to a measure. The second movement, *allegretto*, is faster than the student will be likely to take it; there must be sufficient movement to give it brilliancy. Portamento execution is indicated in connection with the skips of an octave and more between the whole notes which begin this theme. It is a test of a singer's training and skill to go from middle C to the A♭, nearly two octaves above; use no effort, the high note is not to be loud because it is high; it is to be in the head voice. No troublesome rhythmical problems are found in this section; all runs are to be given legato and with even power. The teacher should study the various trills to determine whether or not they shall begin on the principal note or on the upper auxiliary. If preceded by a note on that degree it is better to begin on the principal note.

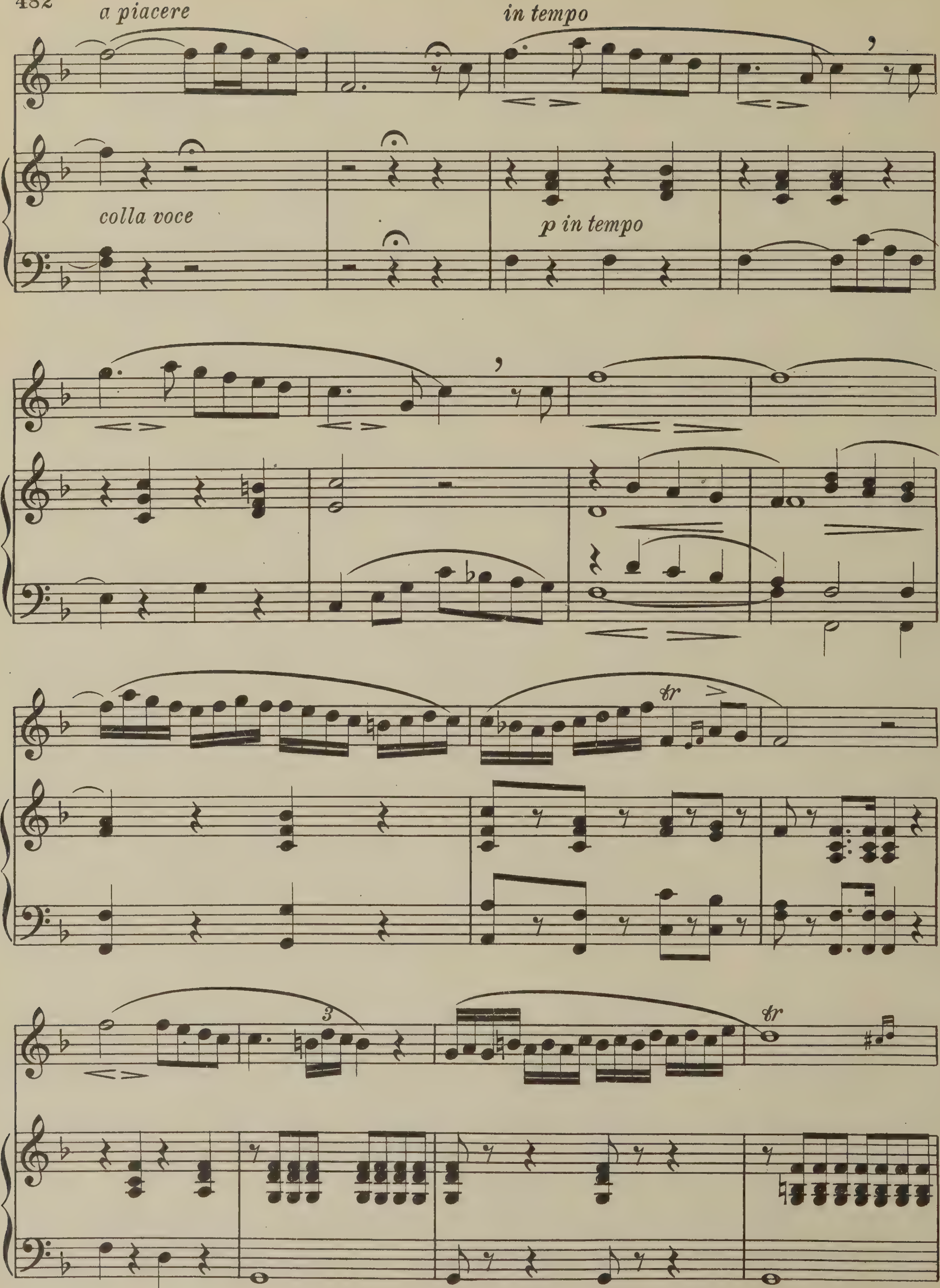
The singer who has given faithful study to the vocalise and exercise material which has preceded this number will have laid the foundation for a high quality of work as a singer. By this time he or she should have learned the kind of work required daily to keep up the technic. Too often the aspiring young artist devotes most, or all, of the time to song repertoire, neglecting the daily practice that keeps the voice in condition.

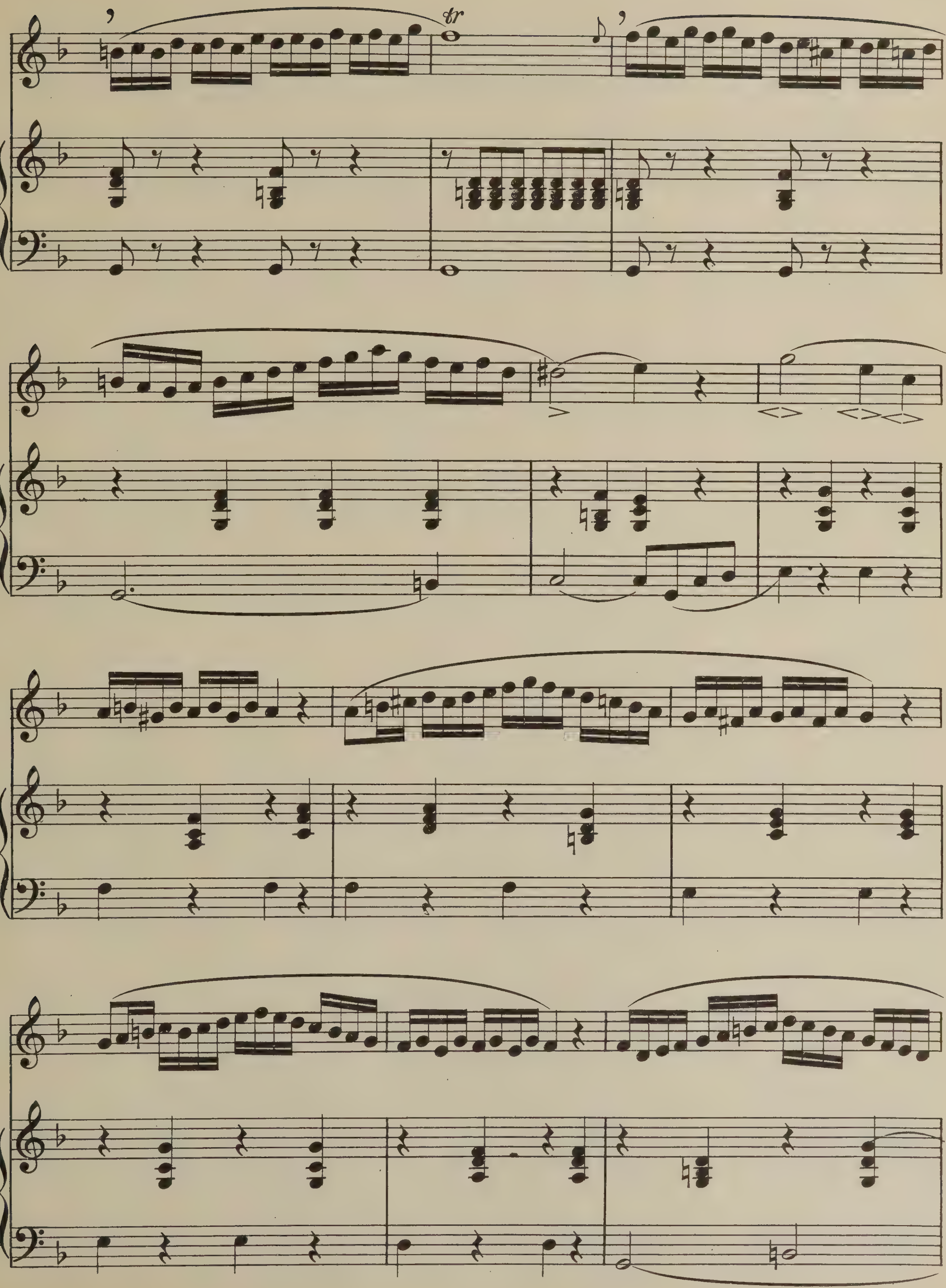
This question of daily practice is more important than it may seem to young singers. It is essential not only to practise every day but to practise regularly every day. That is to say if the student can give three or four hours to practice every day that amount should be gone through with. To cut the period short with the excuse to one's self that the deficiency will be made up another day is a drawback. Cut off other things that use up time and stick to the practice of singing.

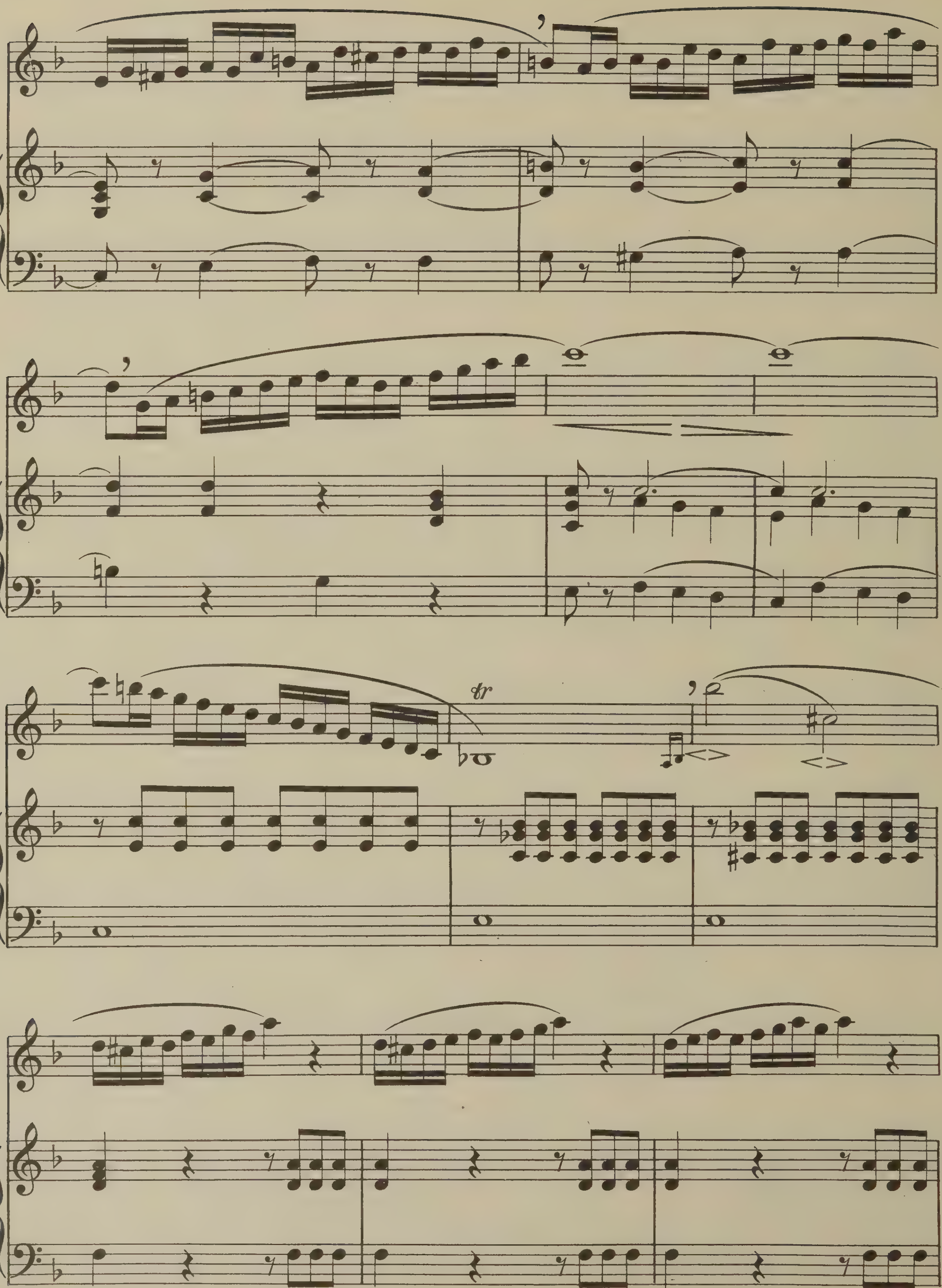
Another point is to divide the time if possible, two short periods in the morning, perhaps an hour and a half in all, the same in the afternoon, and a short period in the evening, if time is available. For the average singer three-quarters of an hour is long enough for uninterrupted practice.

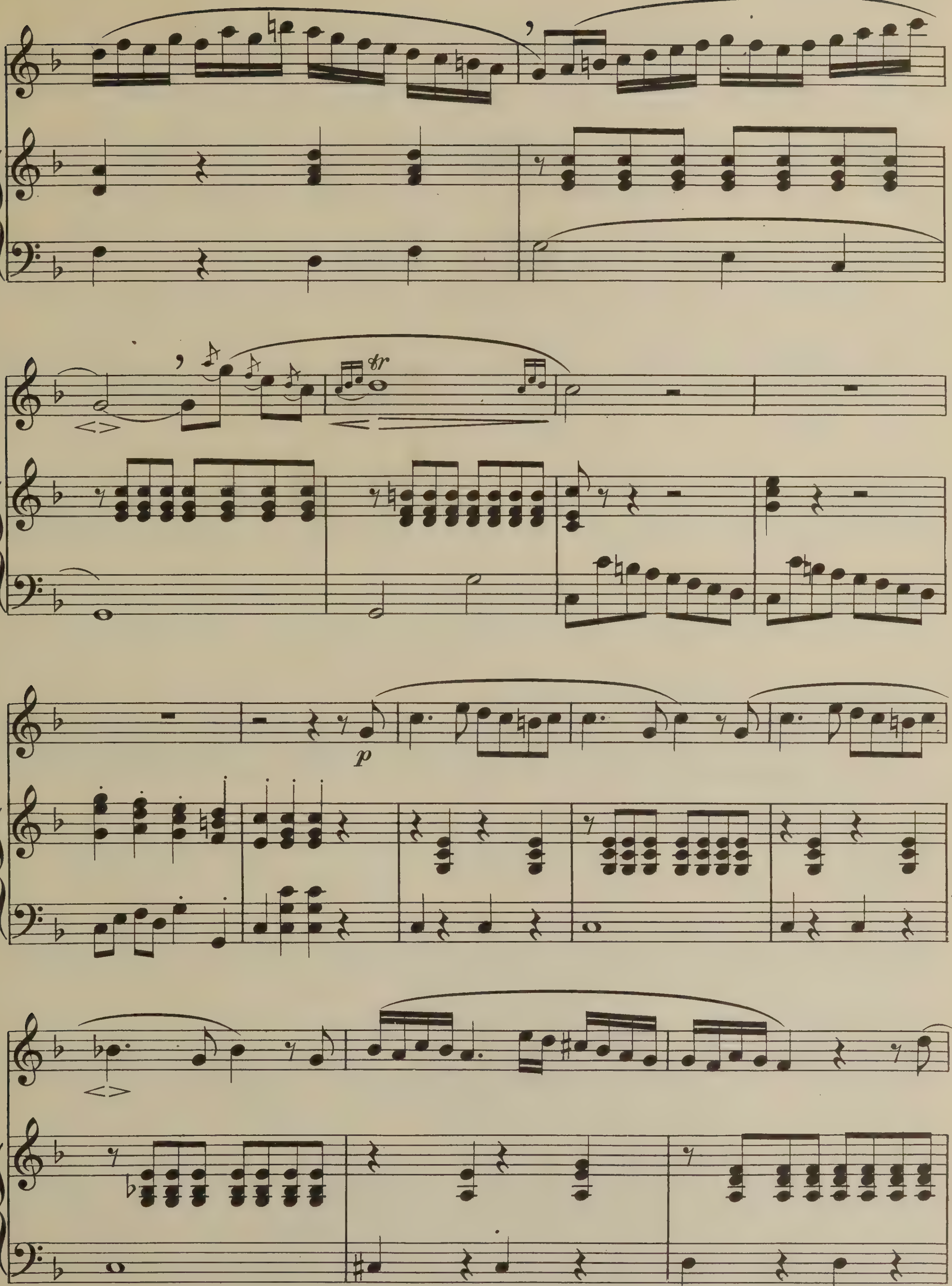
Generally it is desirable to devote the first of the morning practice to exercises. These should vary from day to day and also vary in their order. That is on one day the student may begin with sustained tones and proceed to rapid scales and scale figures, broken chords and arpeggios; on another day begin with scales. Legato and staccato exercises should form a part of the practice. On another occasion special attention may be given to problems of diction. The extreme high and low notes should be practised less than the middle notes. In general be content with the high notes that occur in rapid scale and arpeggio figures. High sustained tones are to be practised sparingly.

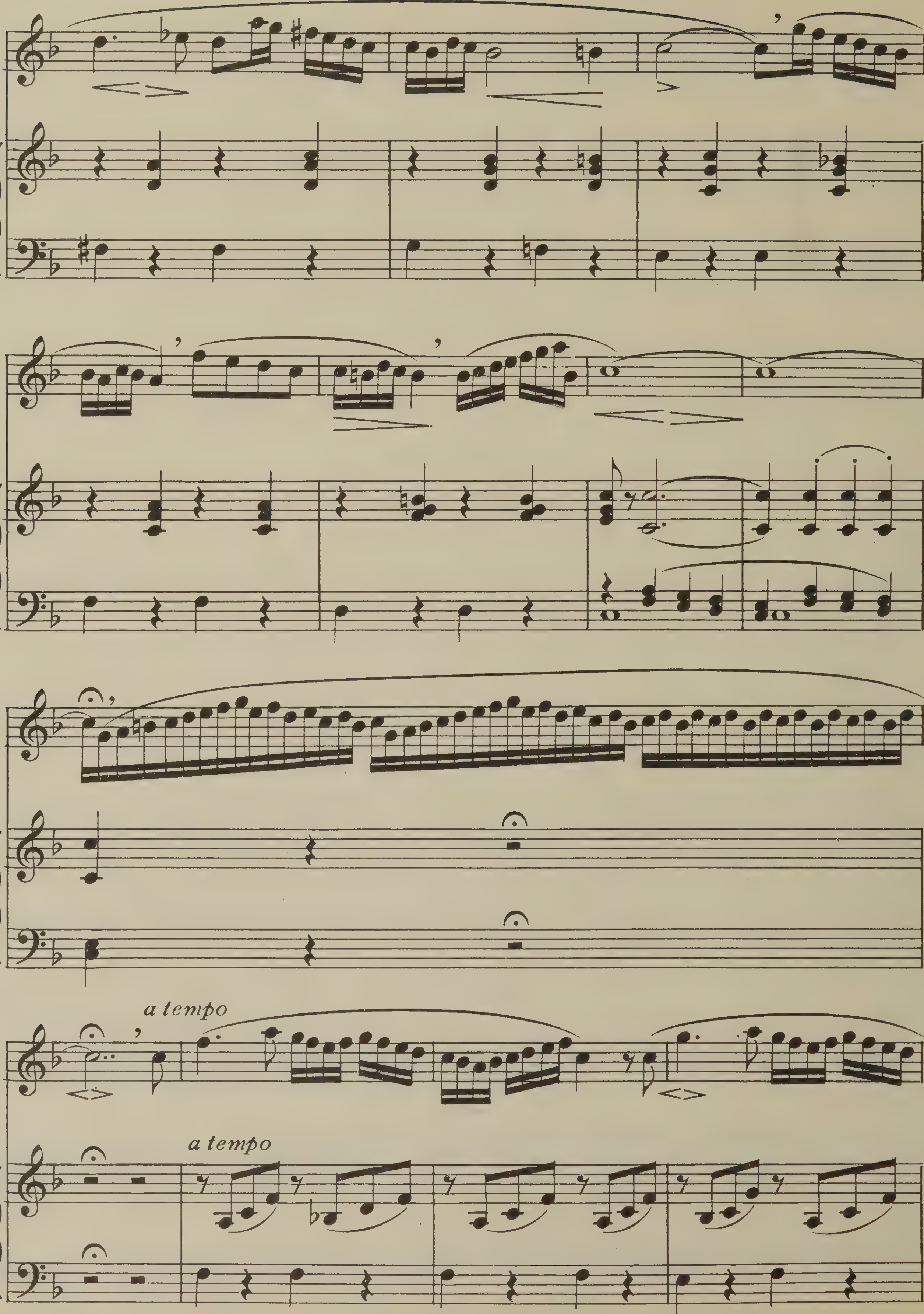


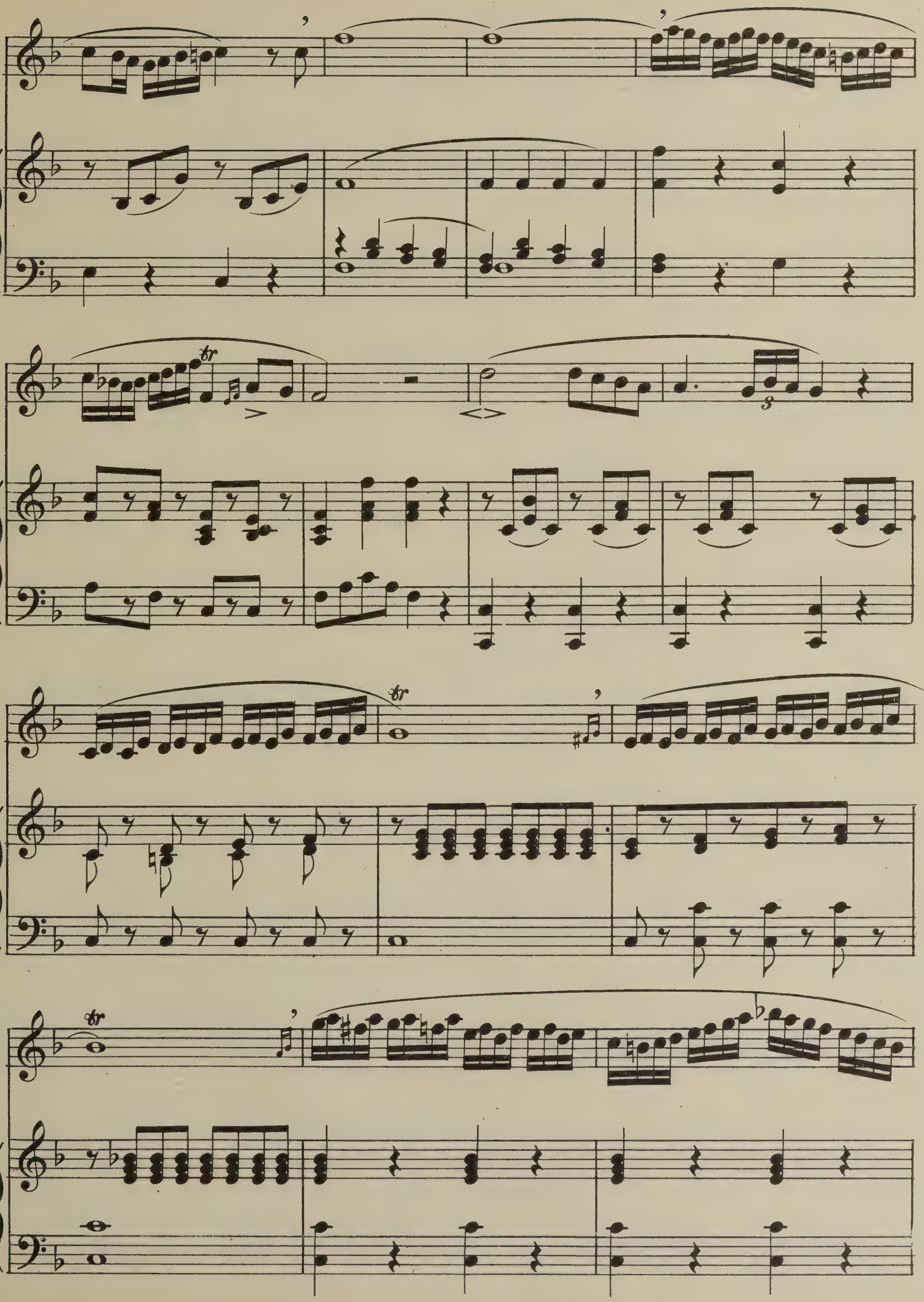

a piacere
in tempo
colla voce
p in tempo

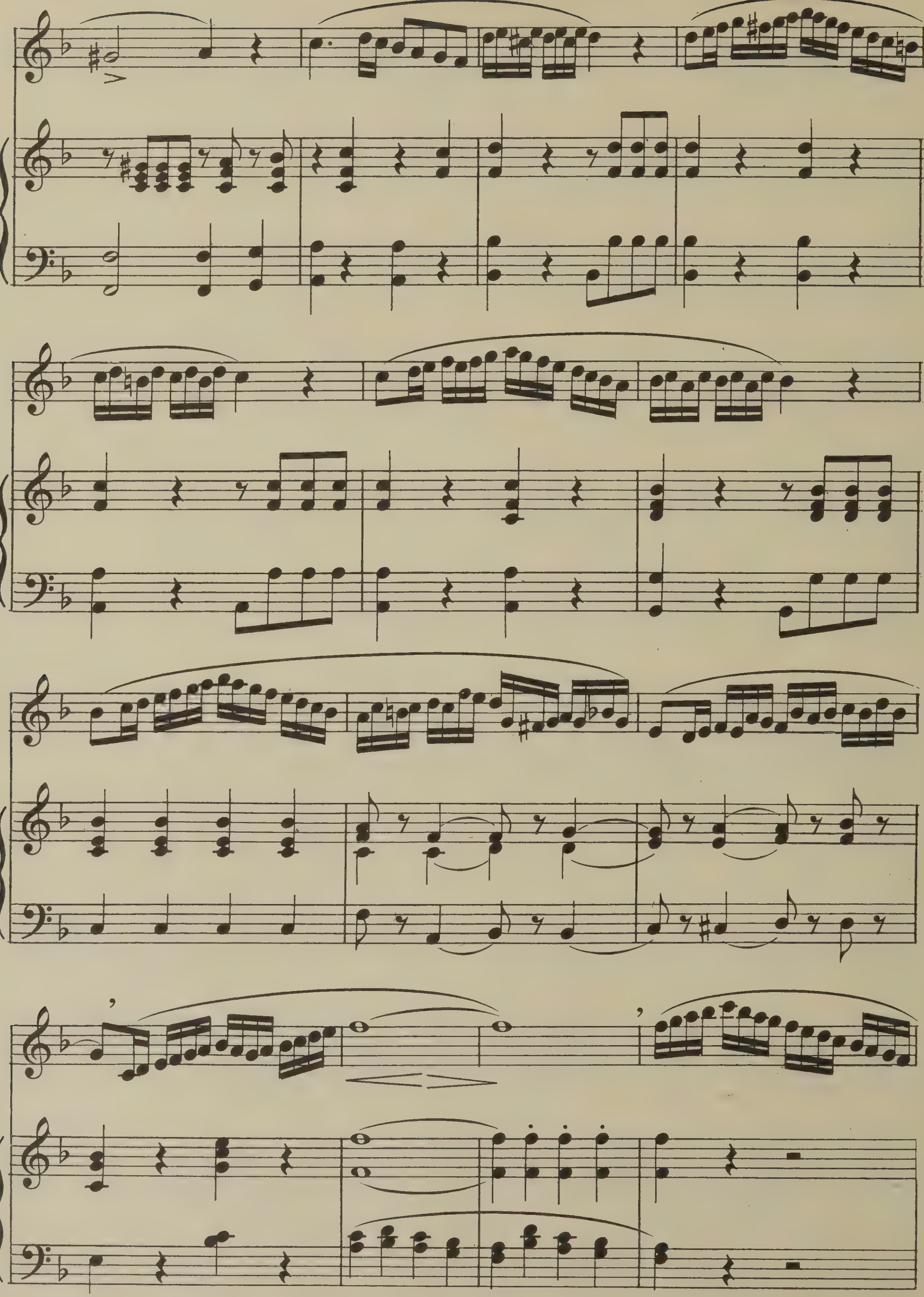


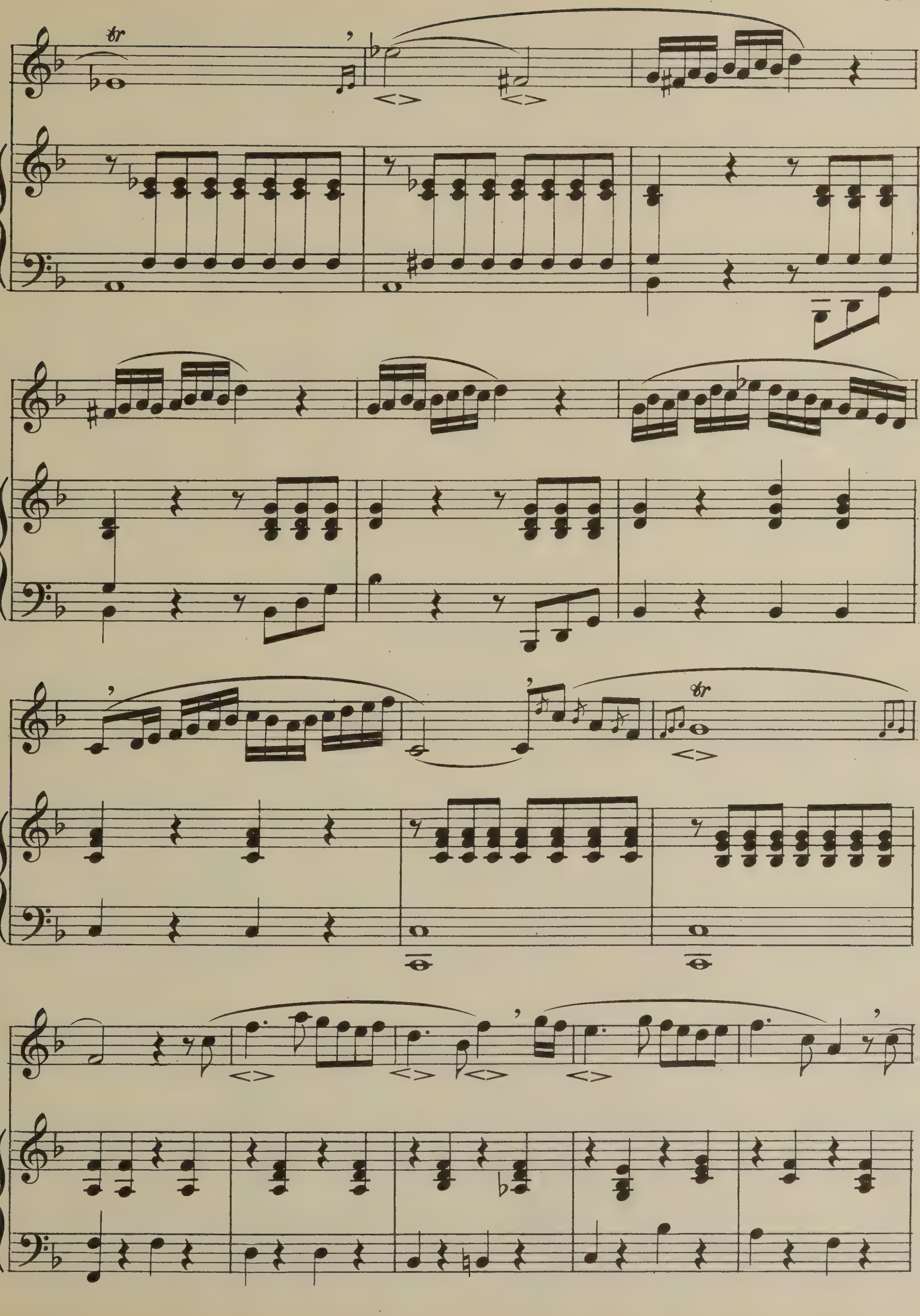


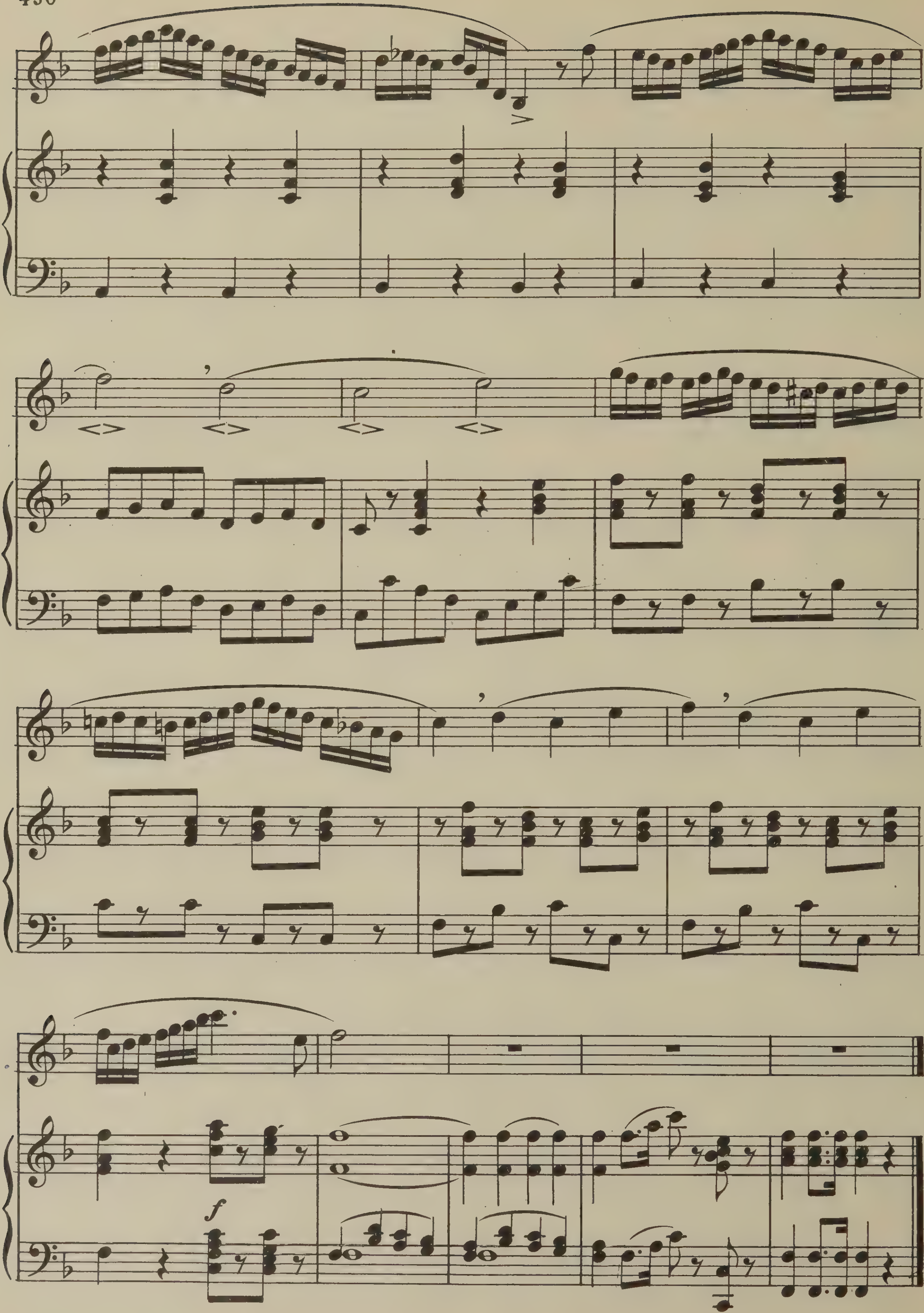



a tempo
a tempo


tr
8
tr
tr



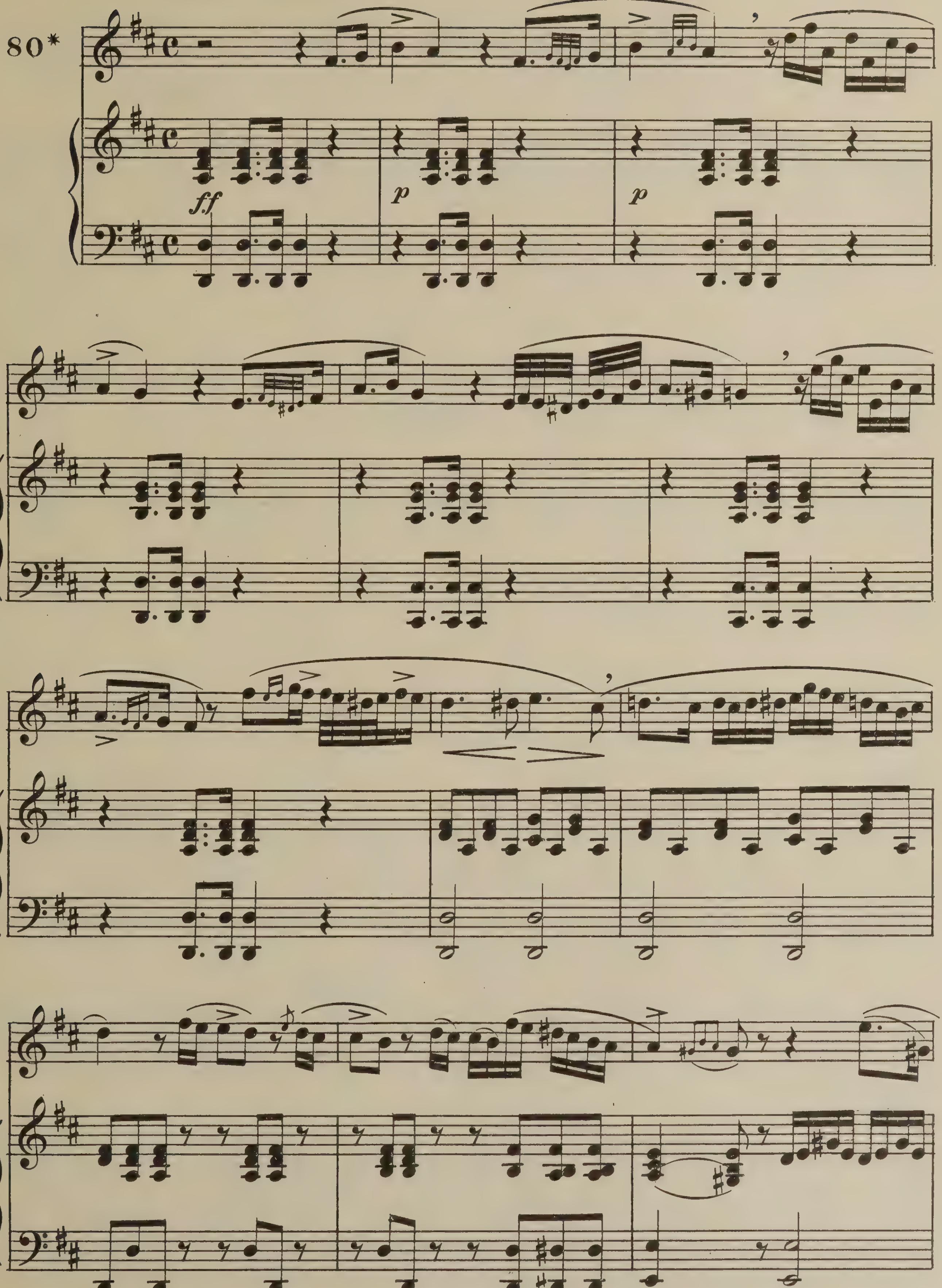



f

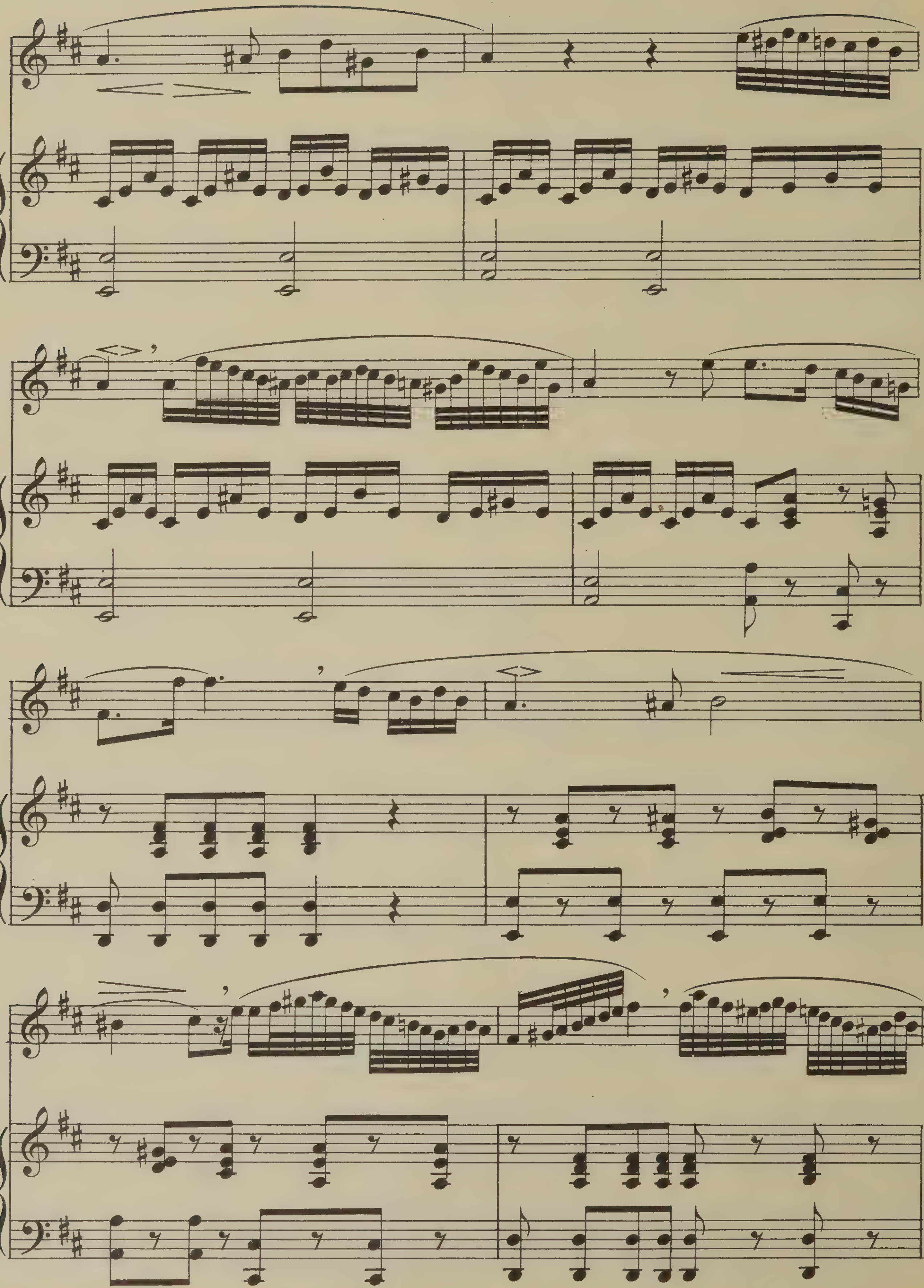
GARCIA

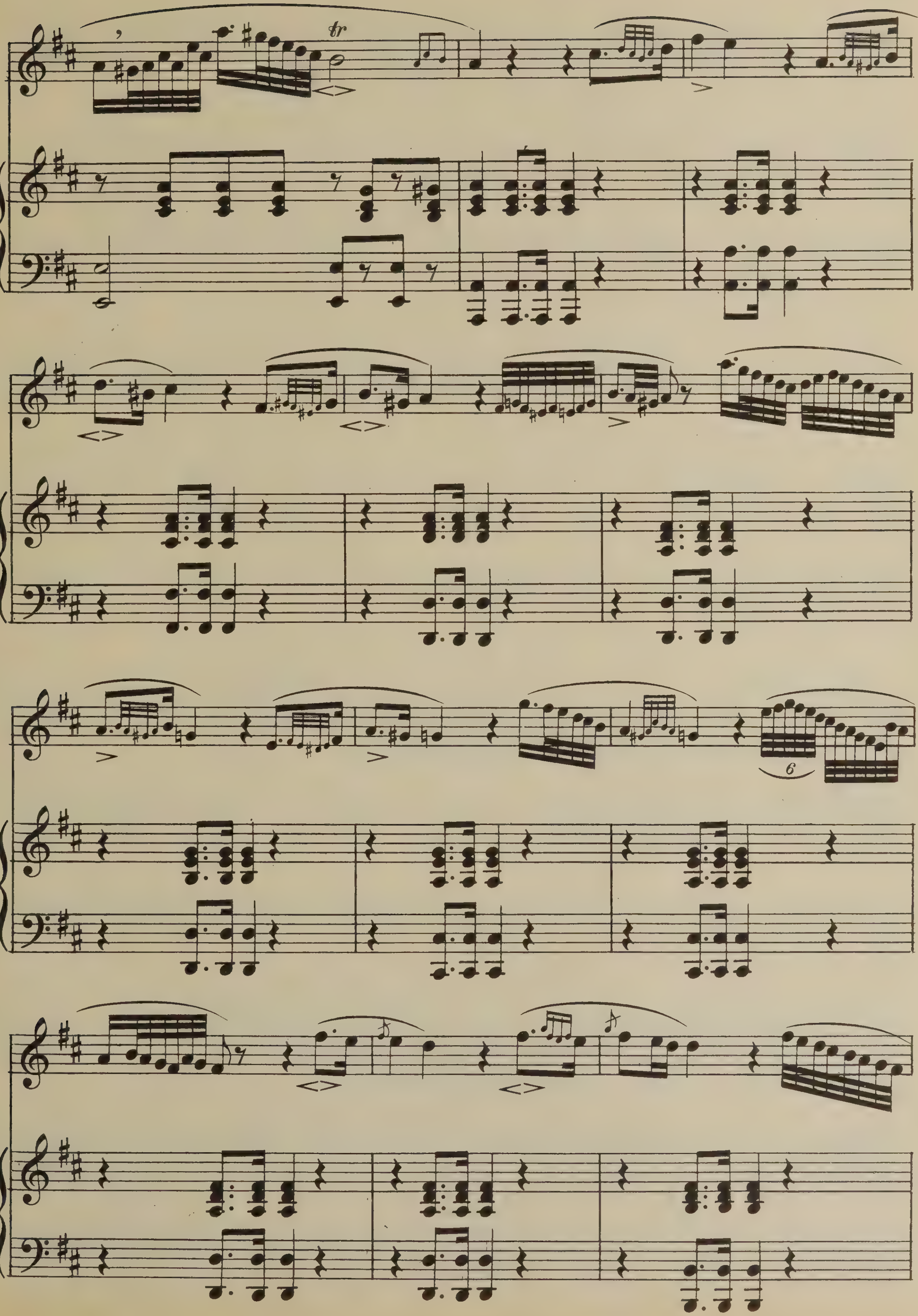
Andante moderato

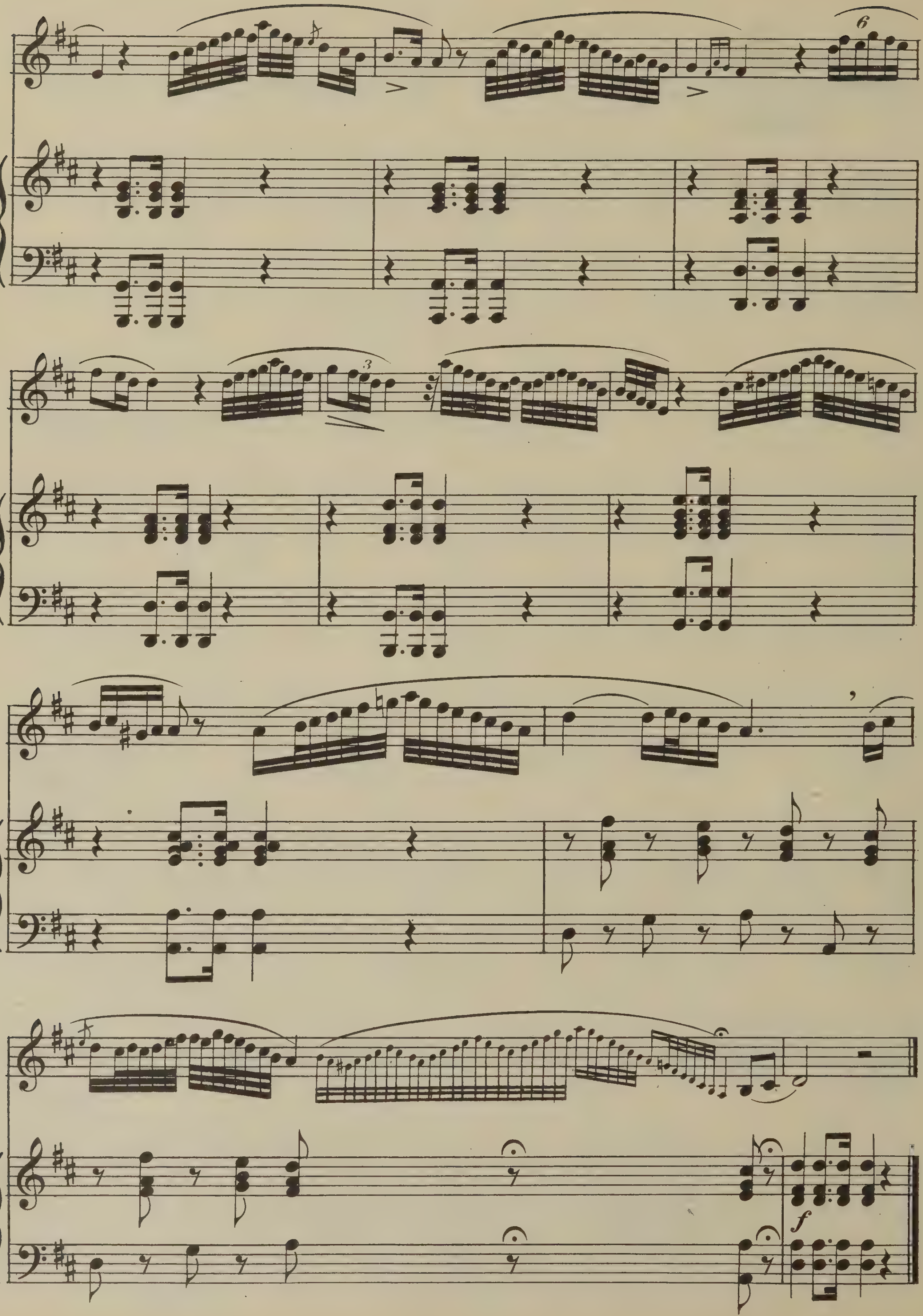
80*



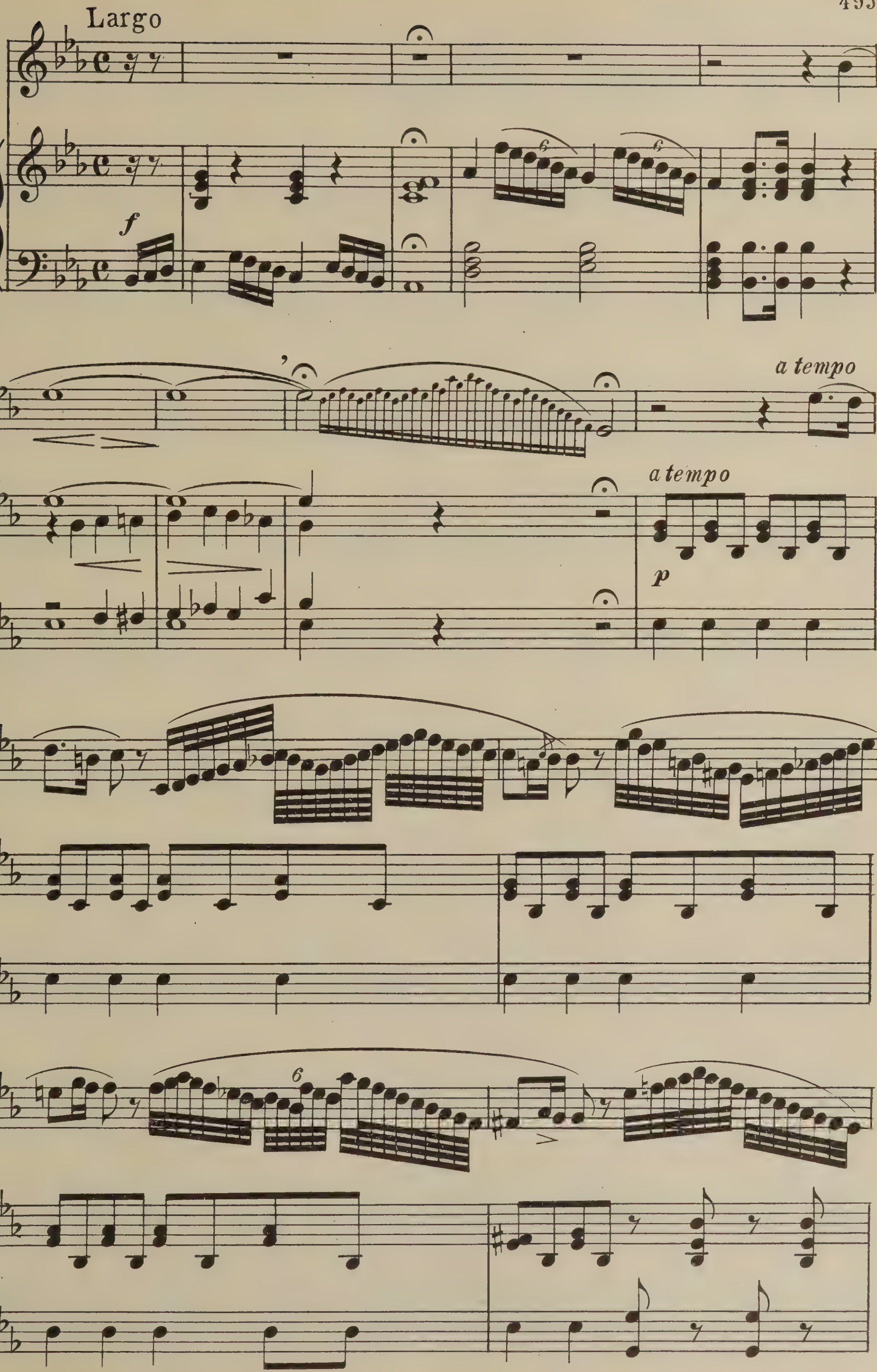
* See introductony note on page 481



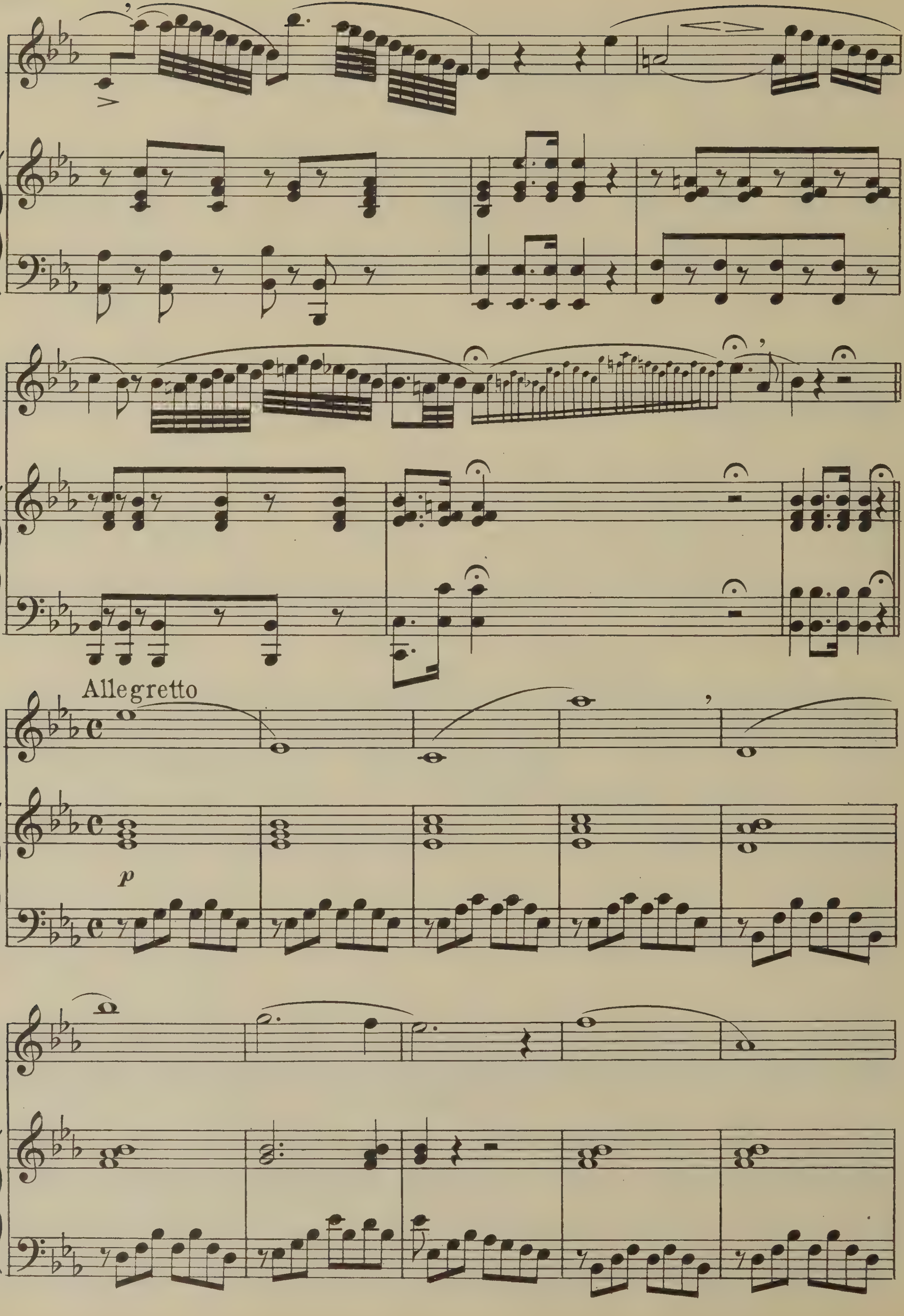


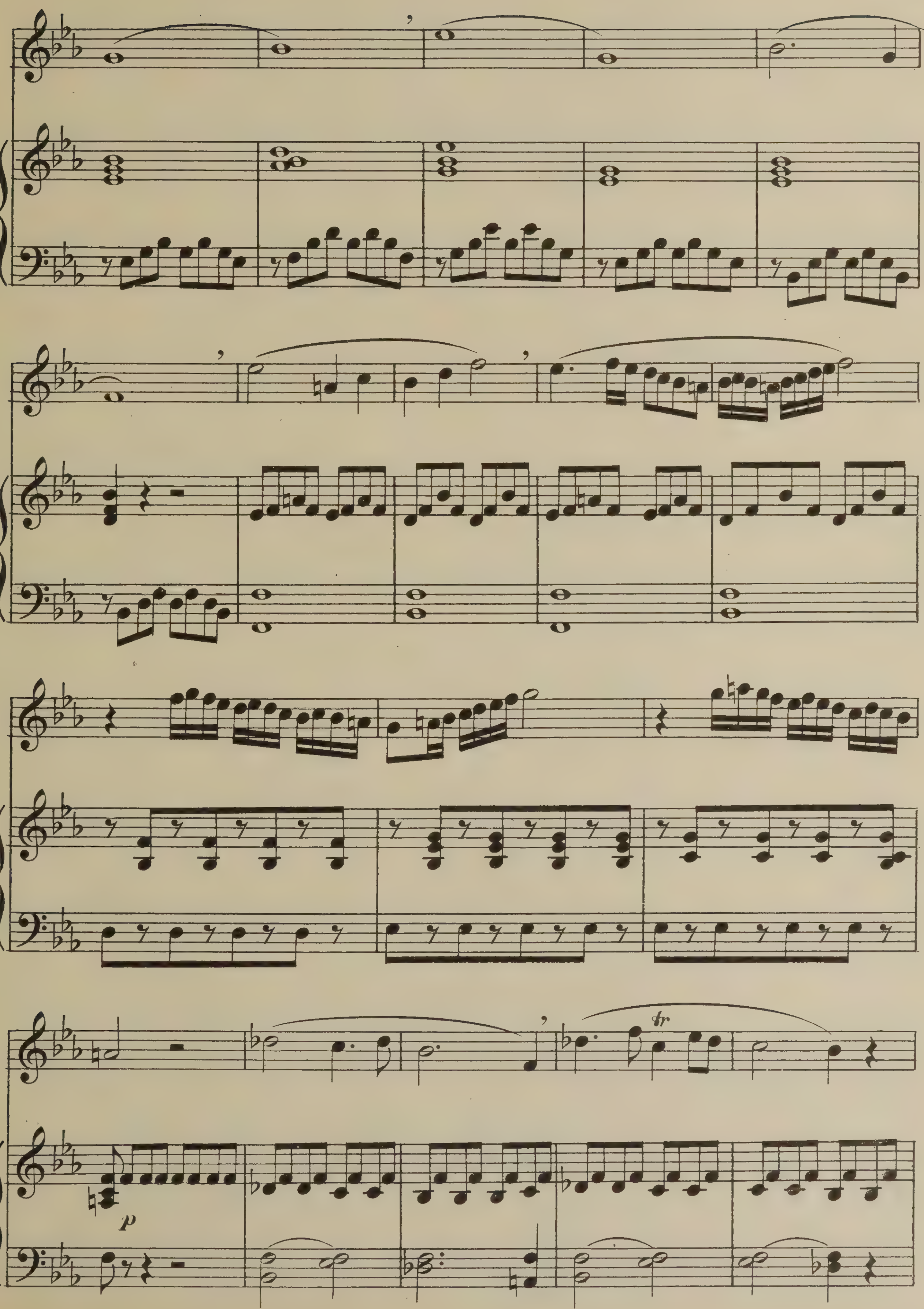


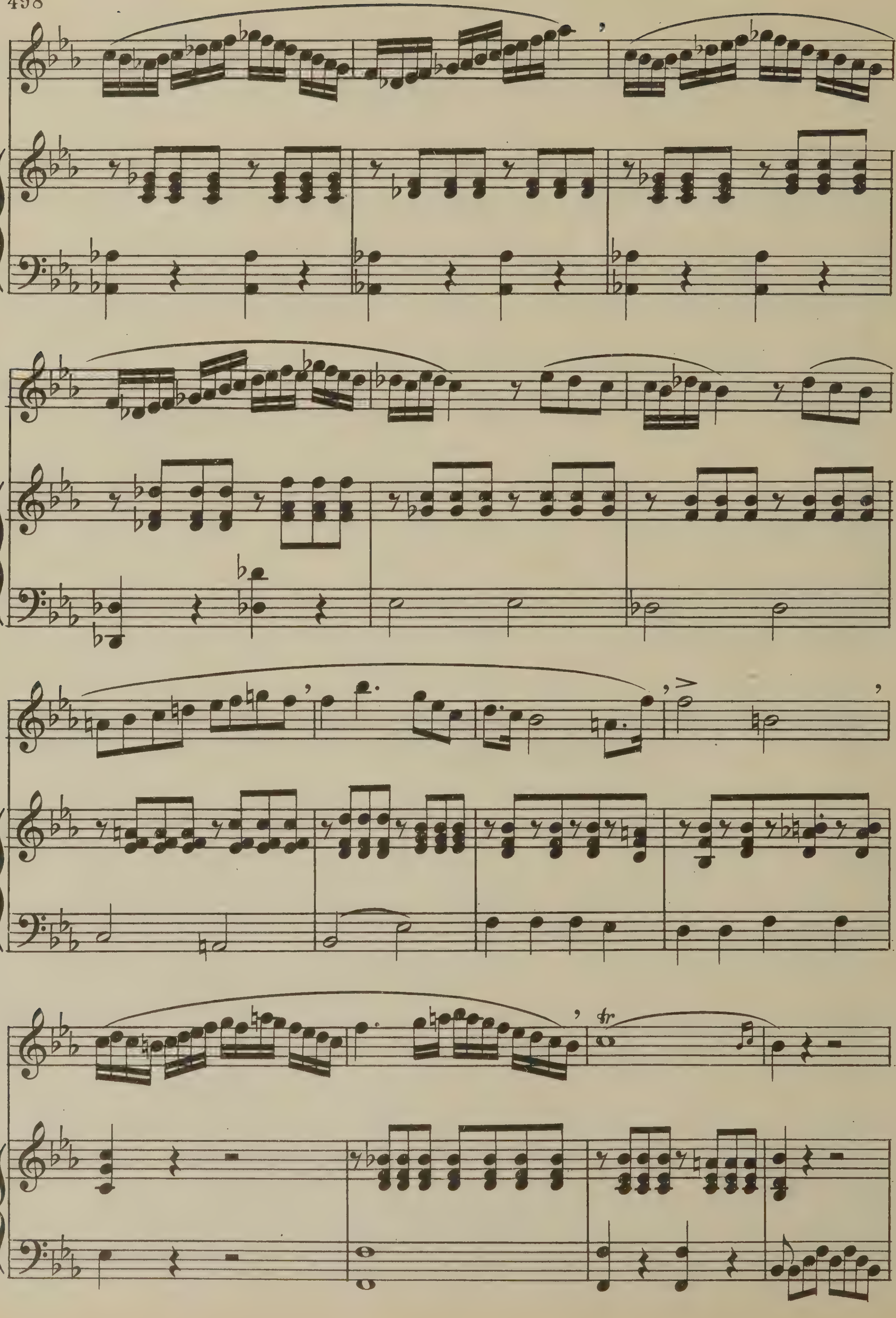
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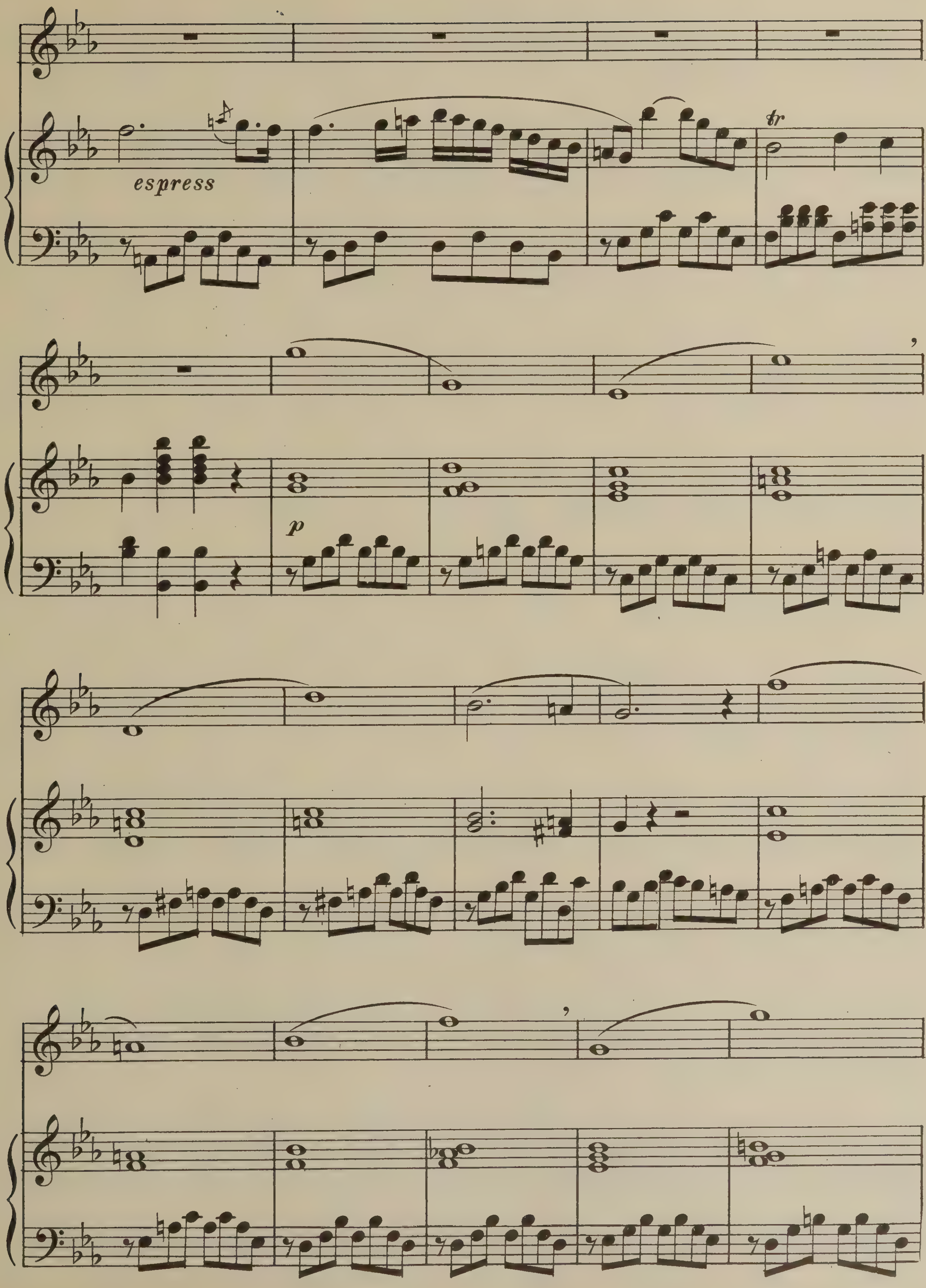


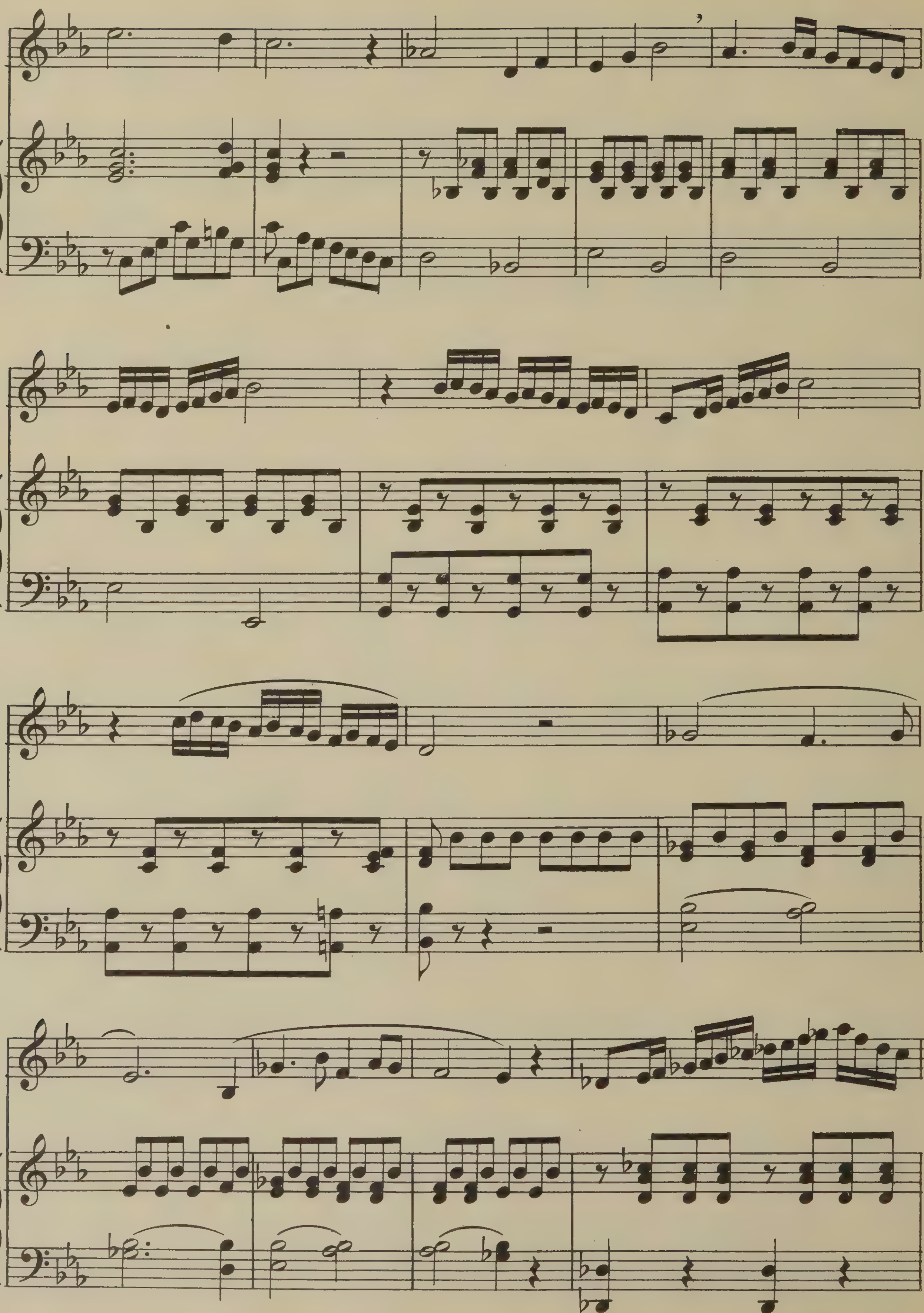
* See introductony note on page 481

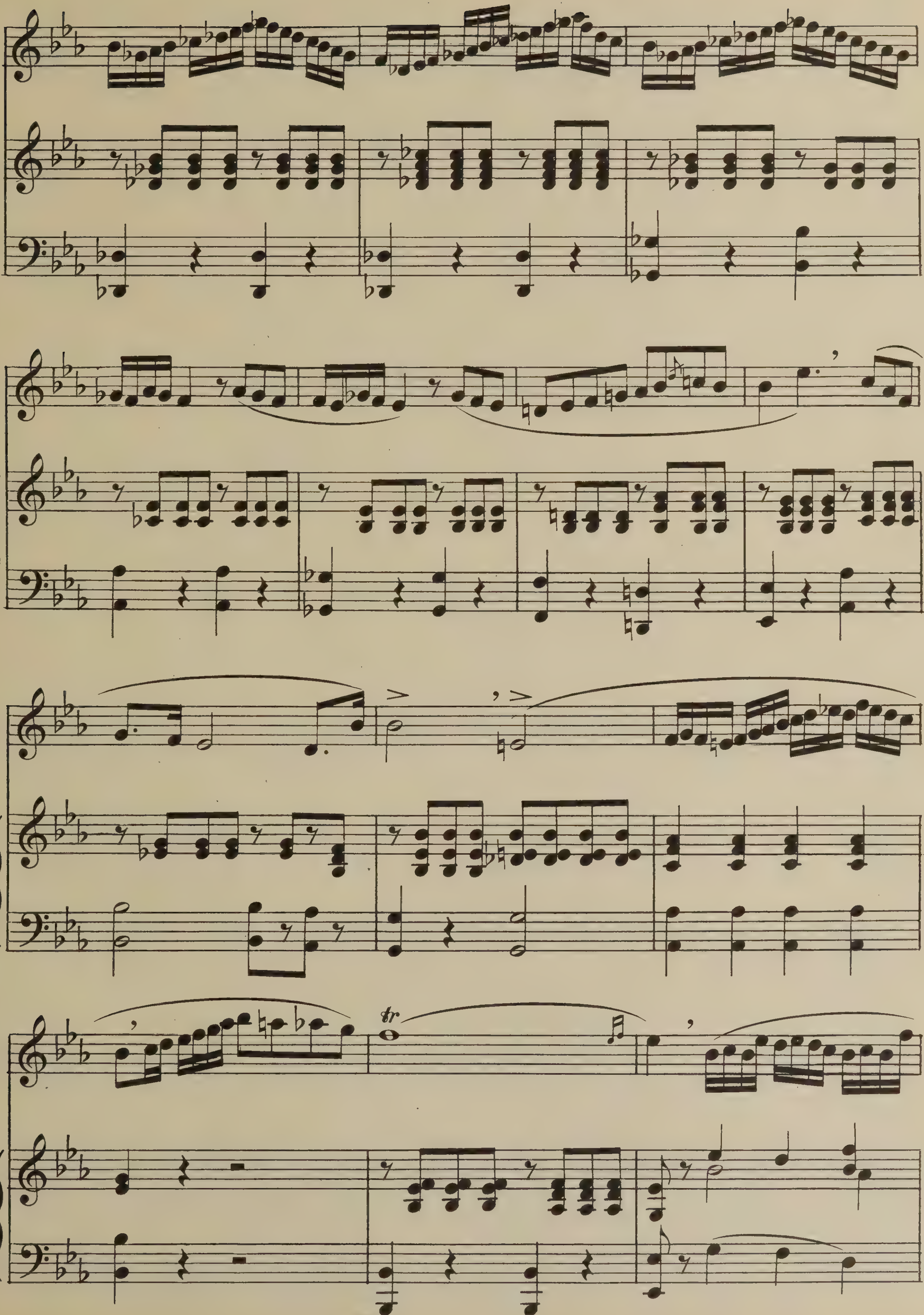

Allegretto
p
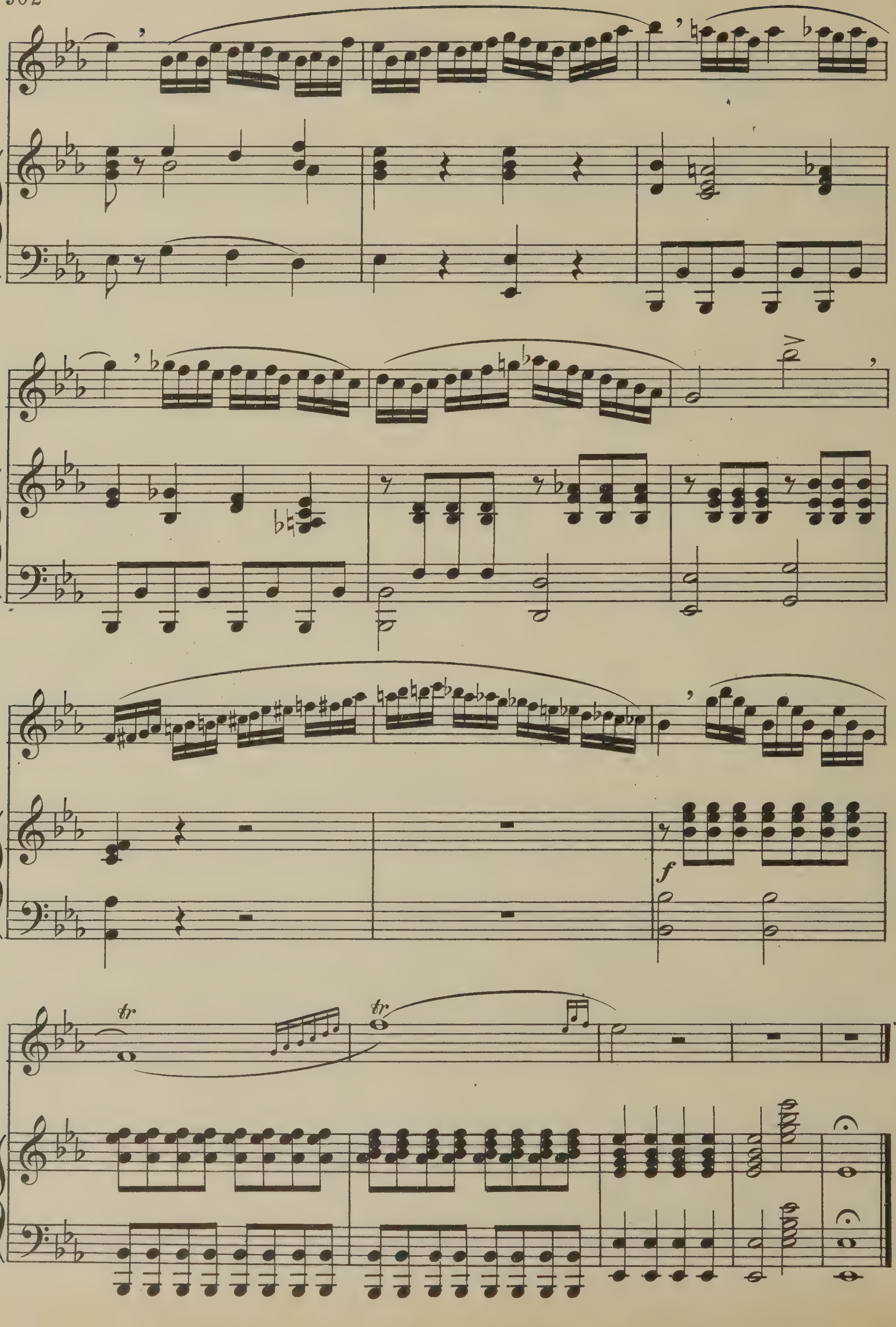





espress
tr
p







OLD ITALIAN SONGS

O cessate di piagar-mi

By Alessandro Scarlatti

ALESSANDRO SCARLATTI (1659–1725) was one of the most notable musicians of his time, founder of the Neapolitan School of opera, famous as a composer, a skilled player on the harp and the harpsichord, and a fine singer, in many respects the musician who laid the foundations of the old Italian school of singing from which came the most magnificent artists of the opera. His son, Domenico, one of the greatest harpsichord players of his time, contributed much to the development of instrumental music.

This little air is full of that characteristic quality which has been called "Italian melody." It is full of feeling, natural in its flow and throughly expressive of the sentiment of the text. As is the case with all songs in the old Italian style this one should first be studied as a vocalise or with such syllables as the teacher may direct. If vocalized all successive notes on the same pitch will be prolonged to their combined duration. For example, the first measure of the song, when vocalized, will be equivalent to two dotted quarter notes, tied. This is one of the items which make the song so valuable as a study in sustained singing.

A pronounced legato is an essential in a song of this kind. Following the explanation in regard to portamento * the student will readily observe that "*O cessate*" is one that should have a portamento execution at certain places, ascending and descending progressions.

First study the text.

O cessate di piagar-mi
Oh cease to wound me,
O lasc ate-mi morir,
Oh let me die,
Luc' ingrate, disp etate,
Eyes ungrateful, cruel,
piu del gelo e piu del marmı
More [like] ice and more [like] marble,
fredde e sorde a' miei martir.
Cold and deaf to my pain.

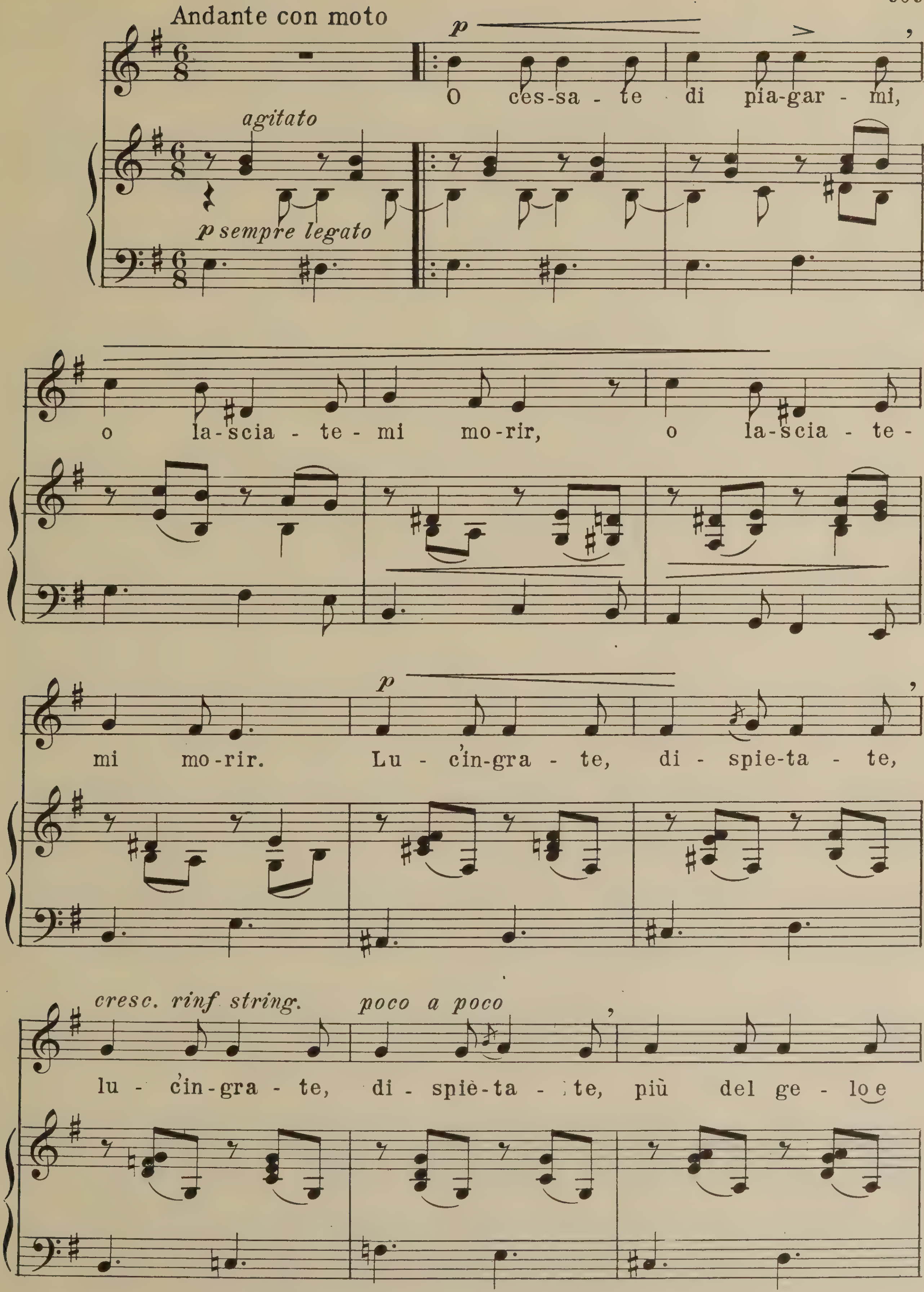
The student can give an expressive and understanding rendering of this song by taking note of the literal meanings of the words as given above; the words in brackets are inserted the better to indicate the thought of the lines. The slurs above the music indicate the proper phrasing. The ideal is to acquire a complete unbroken flow of tone from the beginning of a phrase. This demands broad, sustained vowels, and easy, free consonants, characteristics of the Italian language.

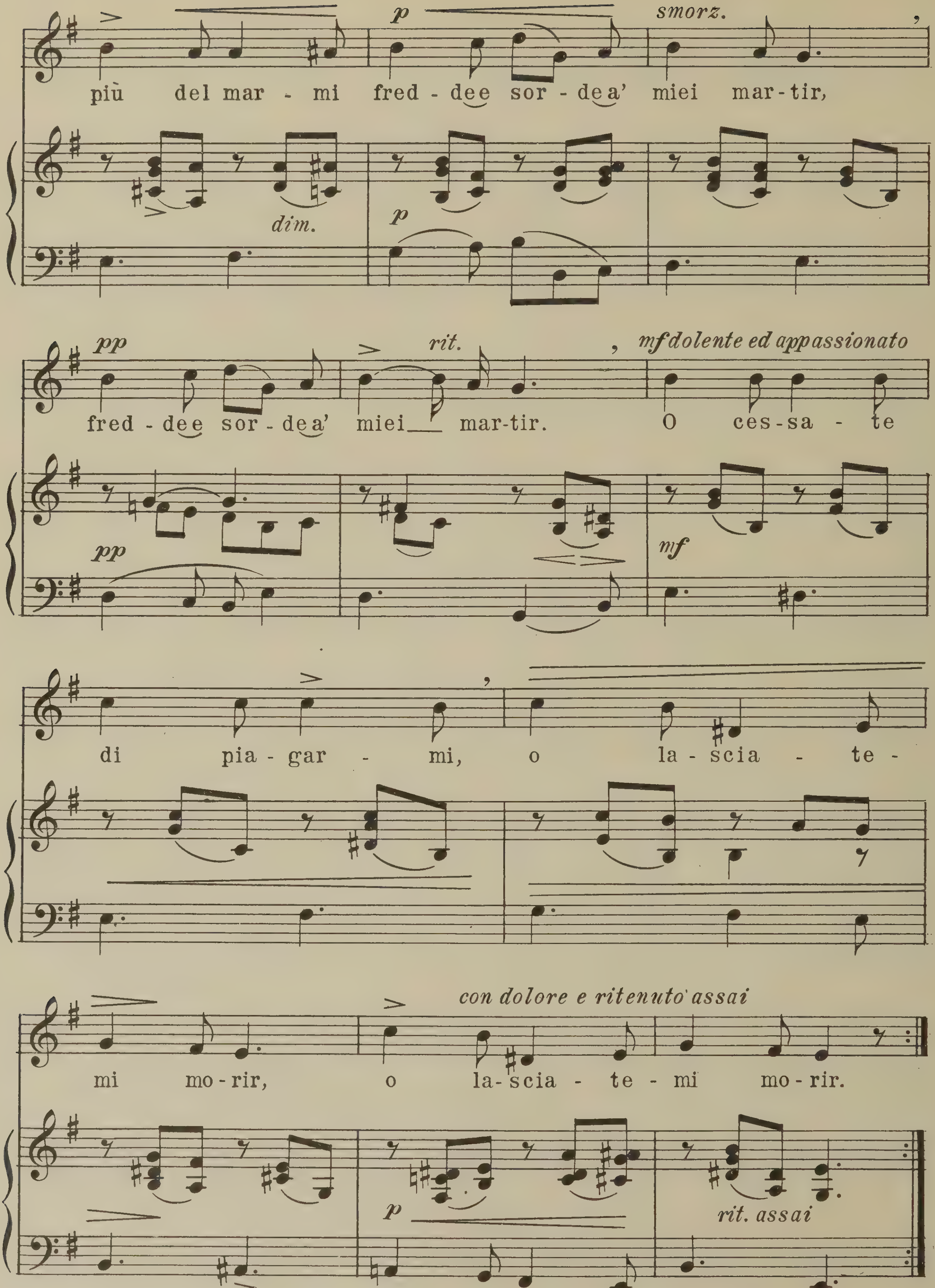
In the sixth measure the word "*morir*" (die) will be reduced nearly to a whisper in the course of the diminuendo called for, and also because the repetition of the line should be much more softly sung. In the ninth and tenth measures the student will note the direction *cresc. rinf. string. poco a poco*, that is "increase, strengthen, and hurry the tempo little by little." This continues up to the thirteenth measure in which a diminuendo begins with a *smorzando*, "dying-away" effect in the next measure, with a pianissimo somewhat like an echo following. *Dolente ed appassionato* means sorrowfully and passionately. This applies in particular to the kind of tone used, not a matter of loudness or softness. The closing line is deliberate and with a "dying-away" effect.

In this song and the others that follow it is intended that the Italian text shall be used. The English version is given merely as an aid to an understanding of the sentiments of the text. A key to the pronunciation of Italian vowels and consonants is given in the section devoted to the exercises written by Vaccai, on page 82.

The plan of study is first to learn the melody, use it as a vocalise, singing the tones to vowels and to syllables as directed by the teacher. Let the rendering, that is the shading of tone power, of tempo, etc., be according to the feeling of the tune as an instrumental melody, as if the voice were a flute or a violin. When the words are added carry in mind the literal meanings as given in a preceding paragraph of the annotation. The English version will be a key to a correct interpretation of the sentiment of the song.

* See page 145.


Andante con moto
agitato
p sempre legato
O ces-sa - te di pia-gar - mi,
o la-scia - te - mi mo-rir, o la-scia - te -
mi mo-rir. Lu - c'in-gra - te, di - spie-ta - te,
cresc. rinf. string. poco a poco
lu - c'in-gra - te, di - spiè-ta - te, più del ge - lo e


p
smorz.
più del mar - mi fred - de e sor - de a' miei mar - tir,
dim.
p
pp
rit.
mf dolente ed appassionato
fred - de e sor - de a' miei mar - tir.
O ces - sa - te
pp
mf
di pia - gar - mi, o la - scia - te -
con dolore e ritenuto assai
mi mo - rir, o la - scia - te - mi mo - rir.
p
rit. assai

Come raggio di sol

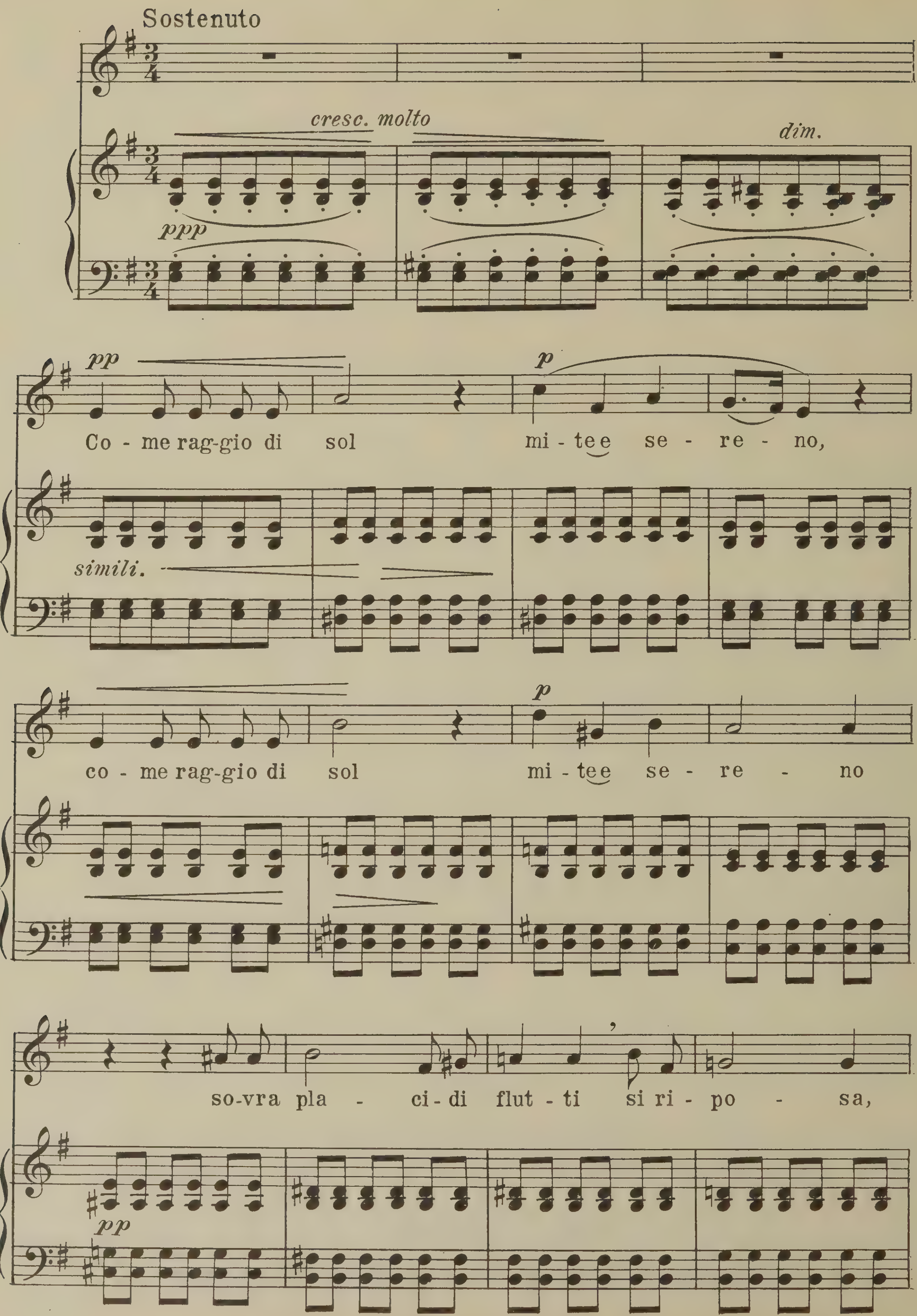
By Antonio Caldara

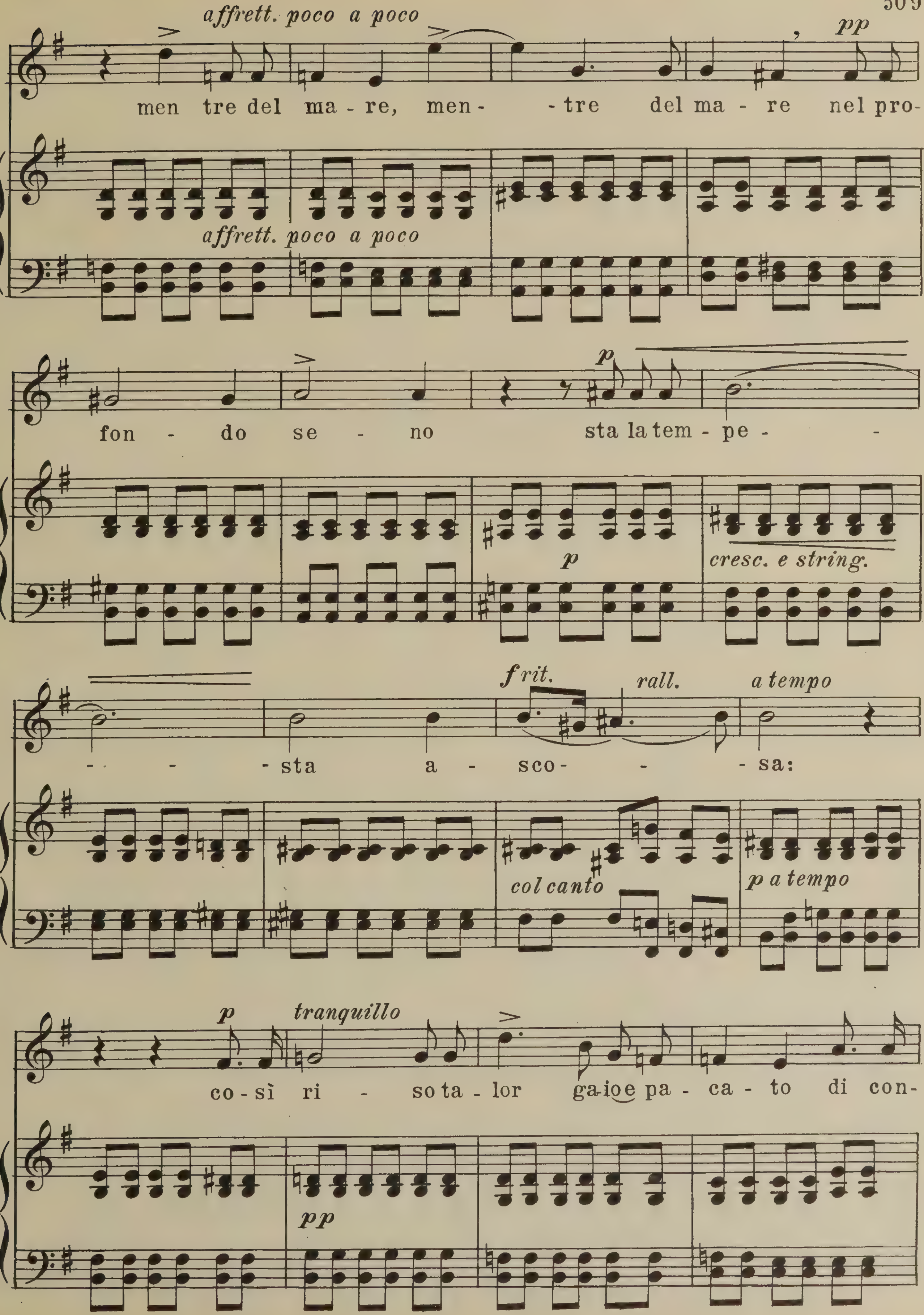
CALDARA (1678–1736) was a prolific composer of operas, sacred dramas, oratorios, masses, and other church music. He was born at Venice.

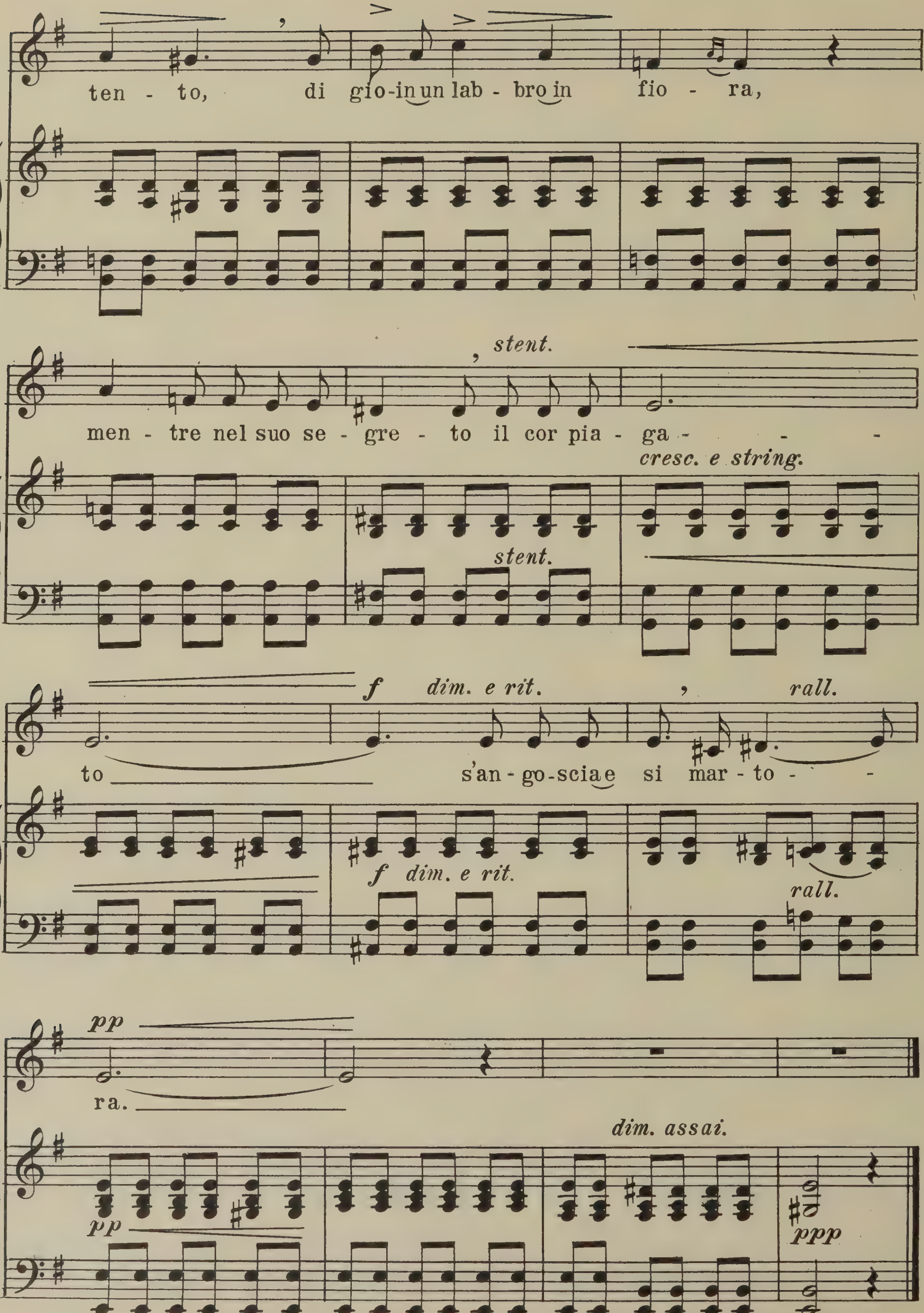
The tempo for this song is quite slow, less than one count per second, about 48 or 50 per minute, the accompanying eighths with sufficient staccato to suggest a *pizzicato* effect on a stringed instrument, the result being a measured rhythm.

The opening measure of the song, with the repeated tones for the voice, is quite an unusual effect in an Italian song. These repetitions are to be carefully delivered, so as to increase the feeling of a flow of big, sustained tone instead of a broken quality. This naturally presupposes distinct enunciation, marked sustaining of tones, and a well-planned crescendo. In the middle of the song a long crescendo occurs on the sustained B. This will make a demand on the pupil's artistry. Do not make a diminuendo at the close of this phrase, but carry the increasing power and breadth up to the end of the word "*ascosa*." A similar crescendo is called for, eight measures before the close, on a low tone, E. Do not permit the tone to become rough and harsh in trying to get power. Breadth of style and tone are the principal demands in this song. A literal English version follows:

Come raggio di sol mite e sereno
As the ray of the sun calm and serene
Sovra placidi flutti si riposa,
Upon the placid wave itself rests,
Mentre del mare nel profondo seno
While in the sea's profound bosom
Stala tempesta ascosa,
The tempest lies concealed,
Cosi riso talor gaio e pacato di contento
So a smile gay and placid with contentment
Di gioia un labro in fiora
With joy the lips wreathes
Mentre nel suo segreto il cor piagato,
While in secret the heart grieves,
S'angoscia e si martora
Is in anguish and is martyred.


Sostenuto
cresc. molto
dim.
ppp
pp
p
Co - me rag-gio di sol mi - te e se - re - no,
simili.
p
co - me rag-gio di sol mi - te e se - re - no
so-vra pla - ci-di flut - ti si ri - po - sa,
pp


affrett. poco a poco
pp
men tre del ma - re, men - - tre del ma - re nel pro-
affrett. poco a poco
p
fon - do se - no sta la tem - pe - -
p
cresc. e string.
f rit.
rall.
a tempo
- - - sta a - sco- - - sa:
col canto
p a tempo
p
tranquillo
co - sì ri - so ta - lor ga-io e pa - ca - to di con-
pp


ten - to, di gio-in un lab - bro in fio - ra,
men - tre nel suo se - gre - to il cor pia - ga - - -
stent.
cresc. e string.
stent.
to s'an - go-scia e si mar - to - -
f dim. e rit.
rall.
f dim. e rit.
rall.
ra.
pp
dim. assai.
pp
ppp

Dormi pure

By Salvatore Scuderi

MUCH to the regret of the Editor no data in regard to the composer, Scuderi, has been found in the available books of reference.

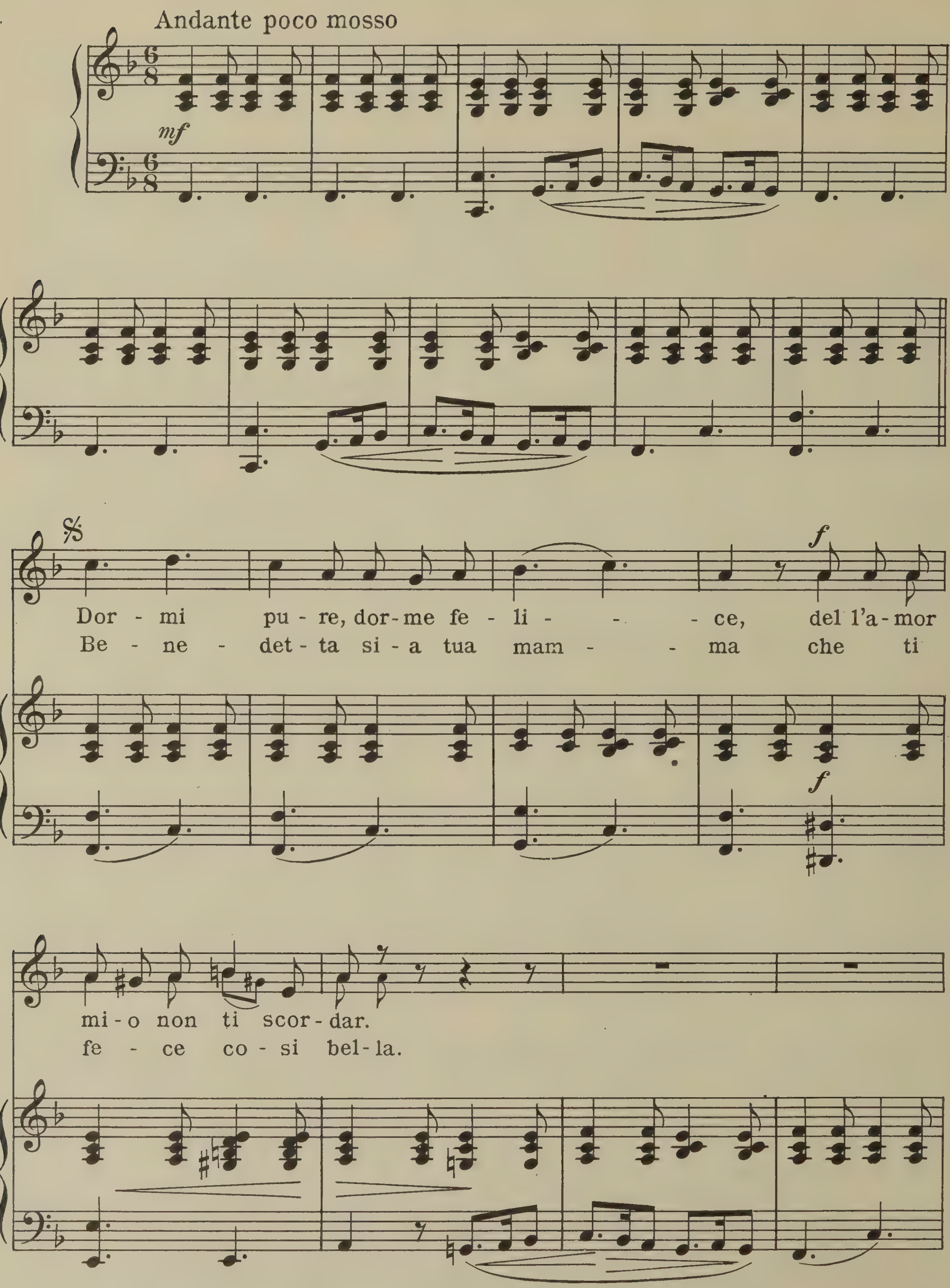
"*Dormi pure*" is a typical serenade, and in this key is especially suited to a tenor voice, although the highest note is the upper F. The beauty of the effect lies in the use of the *mezza voce* production, an ideal quality for a song of the serenade style. Being so easily within the range of the average tenor voice the singer can make every effort to produce beautiful tones, sweet, pure, and ringing. If the piece is desired for a baritone we suggest that it be transposed to the key of E♭.

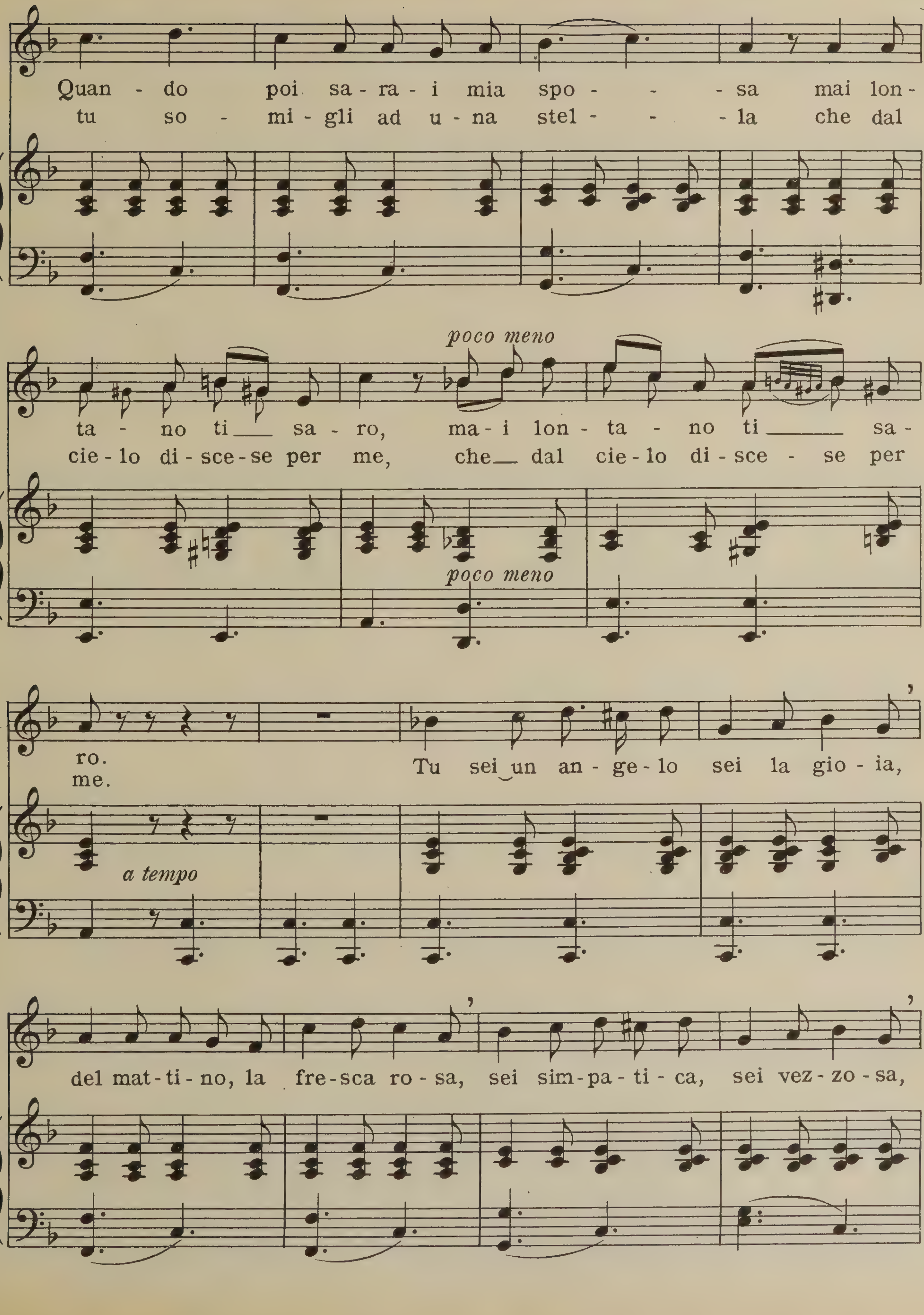
There is a wide range of vocal effect in this song and the singer who will study it closely will find it a suitable medium for the display of his voice and style. While much of the song, as before intimated, is to be based on *mezza voce*, there are passages calling for a full, resonant quality on the upper F, but not a shout, a forced, or a pinched tone. The *forte* is to be in relation to the *mezza voce* previously used, and this quality is not to be abandoned in the effort to produce a more powerful tone.

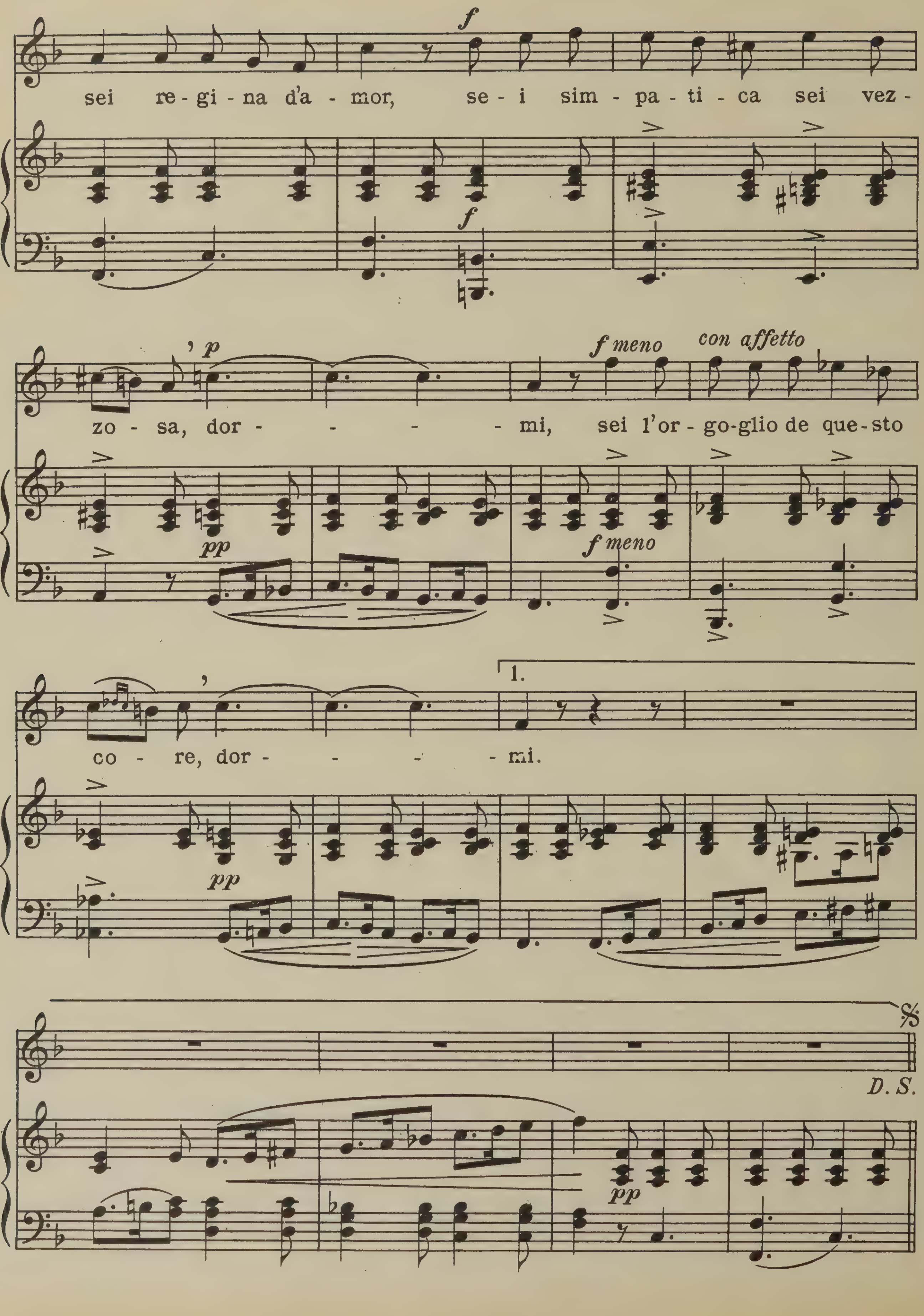
At the beginning of the third page of music there is a striking effect. In the passage "*sei simpatica sei vezzosa*" the tonality is A major, sung *forte*. The next line "*dormi*" returns to F, the C♮, sung *piano*, contrasting most beautifully with the previous C♯. The following line leads into A♭, again *forte*, and the close of the line on C, is followed by "*dormi*," again *piano*, on the same pitch. When given *mezza voce* the effect is delicious. The final phrase, on "*dormi*" is an exquisite bit of vocalization to be finished with the softest *pianissimo* possible. Tenors who experience difficulty in singing this with the quiet tone required, should first practise with the hum, keeping the throat, the jaw, and the face as free as possible.

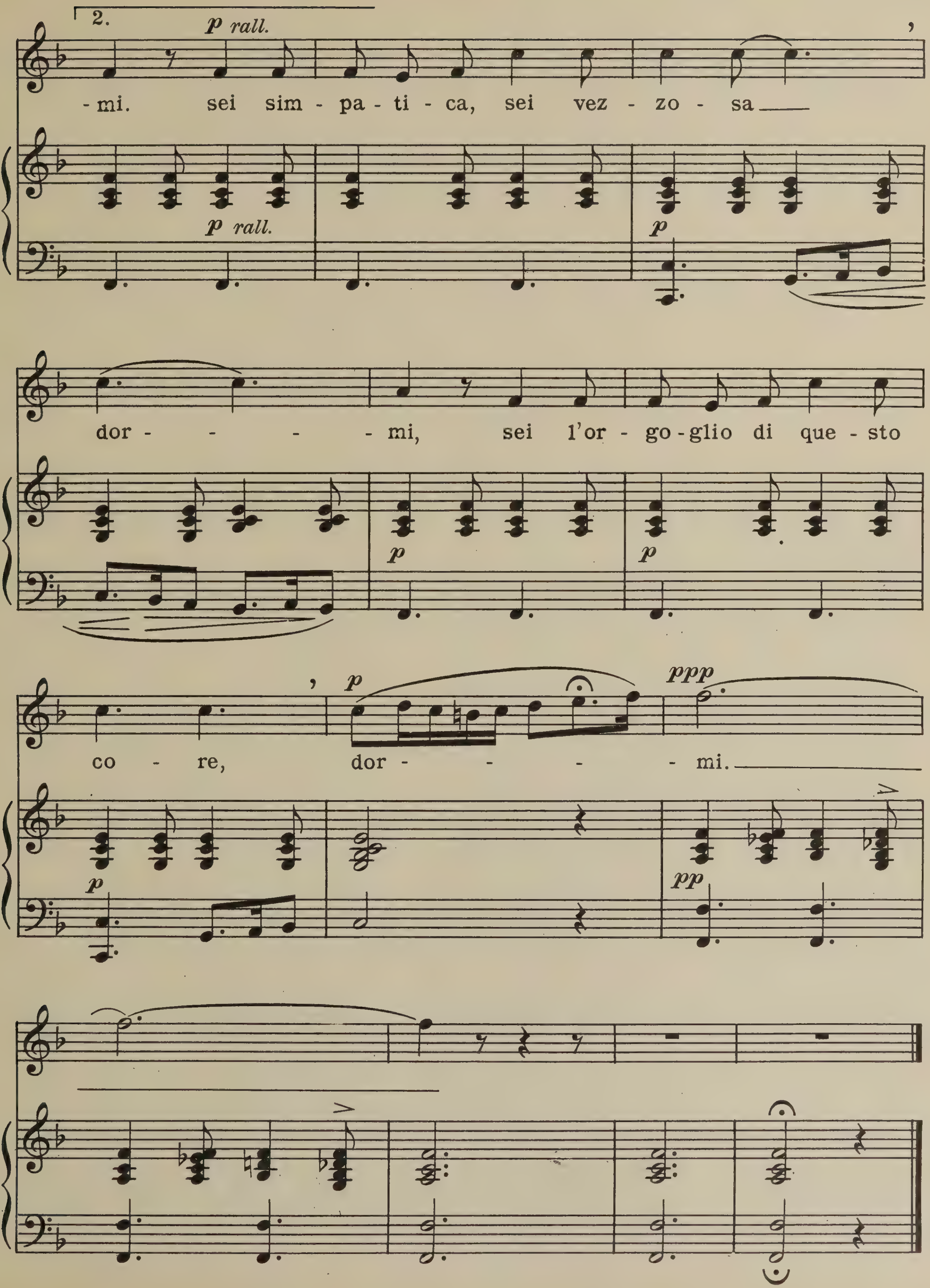
Dormi pure, dormi felice,
Sleep sweetly, sleep happily,
Dell' amor mio non ti scordar
Of my love be not unmindful
Quando poi sarai mi sposa
When thou wilt be my bride
Mai lontano no ti saro.
I shall be near to thy side.
Tu sei un angelo, sei la gioia del mattino
Thou art an angel, the joy of the morn,
La fresca rosa, sei simpatica, sei vezzosa
Thou art a fresh rose, sympathetic and charming
Regina d'amor, dormi
Thou art queen of love, sleep on
L'orgoglio de questo core, dormi
Pride of my heart, sleep on.

Benedetta sia tua mamma
Blessed be your bosom
Che ti fece cosi bella
Which you make so lovely
Tu somigli ad una stella
You resemble a star
Che dal cielo discose per me,
Which from the sky breaks through for me,
Che dal cielo discose per me.
Which from the sky breaks through for me.


Andante poco mosso
Dor - mi pu - re, dor - me fe - li - - - ce, del l'a - mor
Be - ne - det - ta si - a tua mam - - ma che ti
mi - o non ti scor - dar.
fe - ce co - si bel - la.


Quan - do poi sa - ra - i mia spo - - - sa mai lon -
tu so - mi - gli ad u - na stel - - - la che dal
poco meno
ta - no ti sa - ro, ma - i lon - ta - no ti sa -
cie - lo di - sce - se per me, che dal cie - lo di - sce - se per
poco meno
ro.
me.
a tempo
Tu sei un an - ge - lo sei la gio - ia,
del mat - ti - no, la fre - sca ro - sa, sei sim - pa - ti - ca, sei vez - zo - sa,


sei re-gi-na d'a-mor, se-i sim-pa-ti-ca sei vez-
zo-sa, dor- - - - mi, sei l'or-go-glio de que-sto
co-re, dor- - - - mi.
f meno
con affetto
pp
1.
D.S.


2.
p rall.
-mi. sei sim - pa - ti - ca, sei vez - zo - sa
dor - - - - mi, sei l'or - go - glio di que - sto
co - re, dor - - - - mi.
p
ppp
pp

Lasso ch'io t'ho perduta

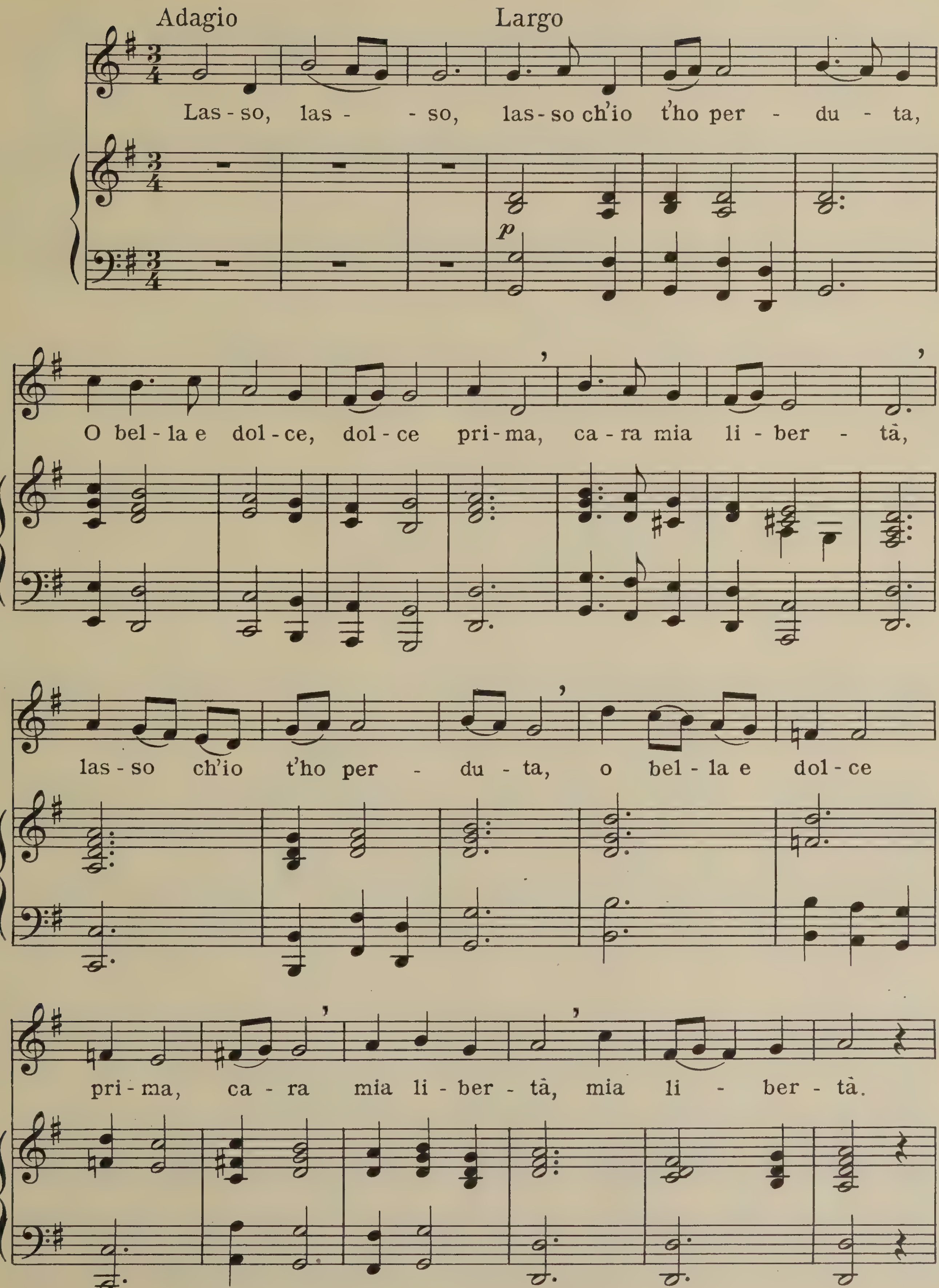
From "Vespasian"

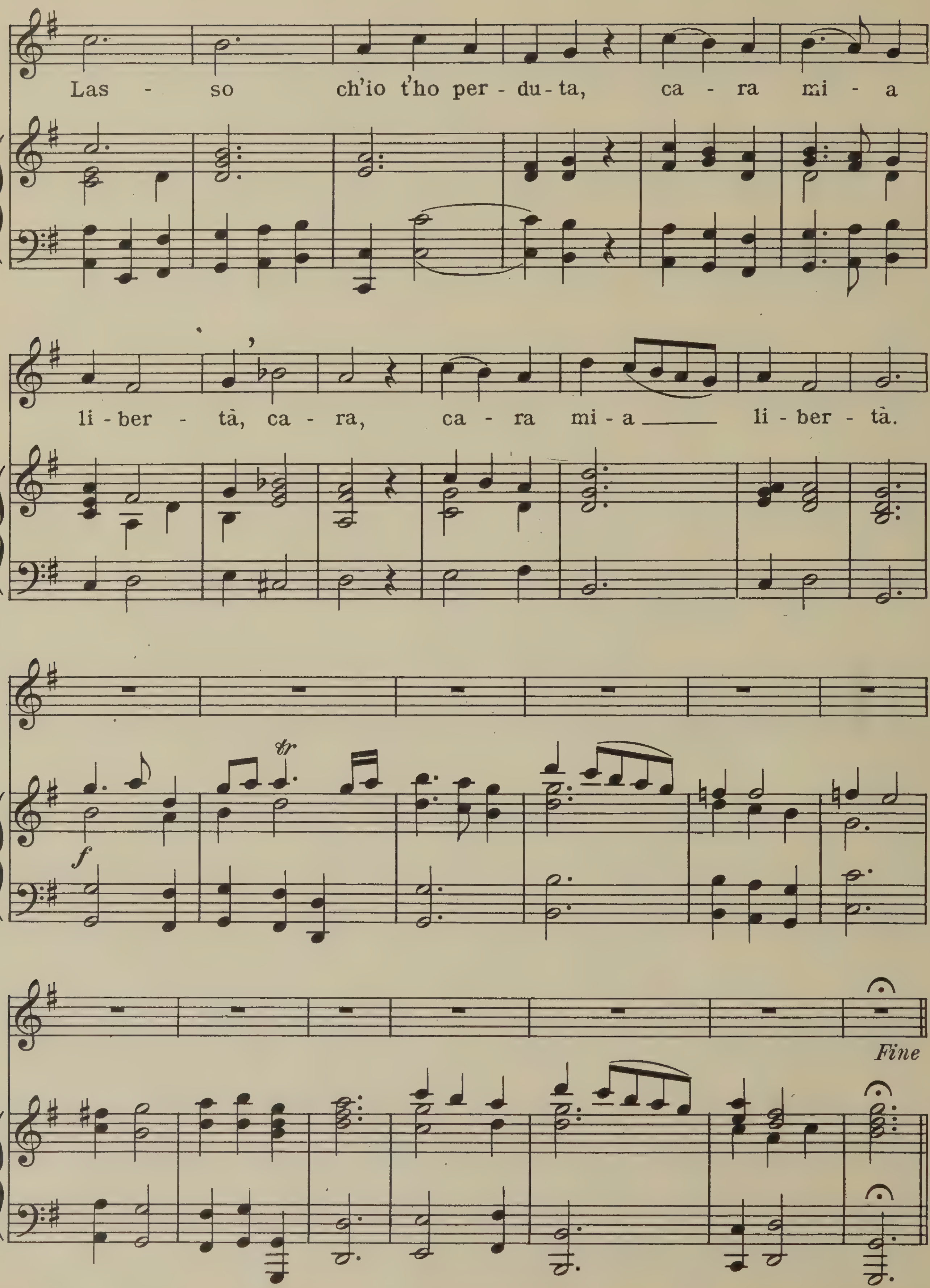
By Attilio Ariosti

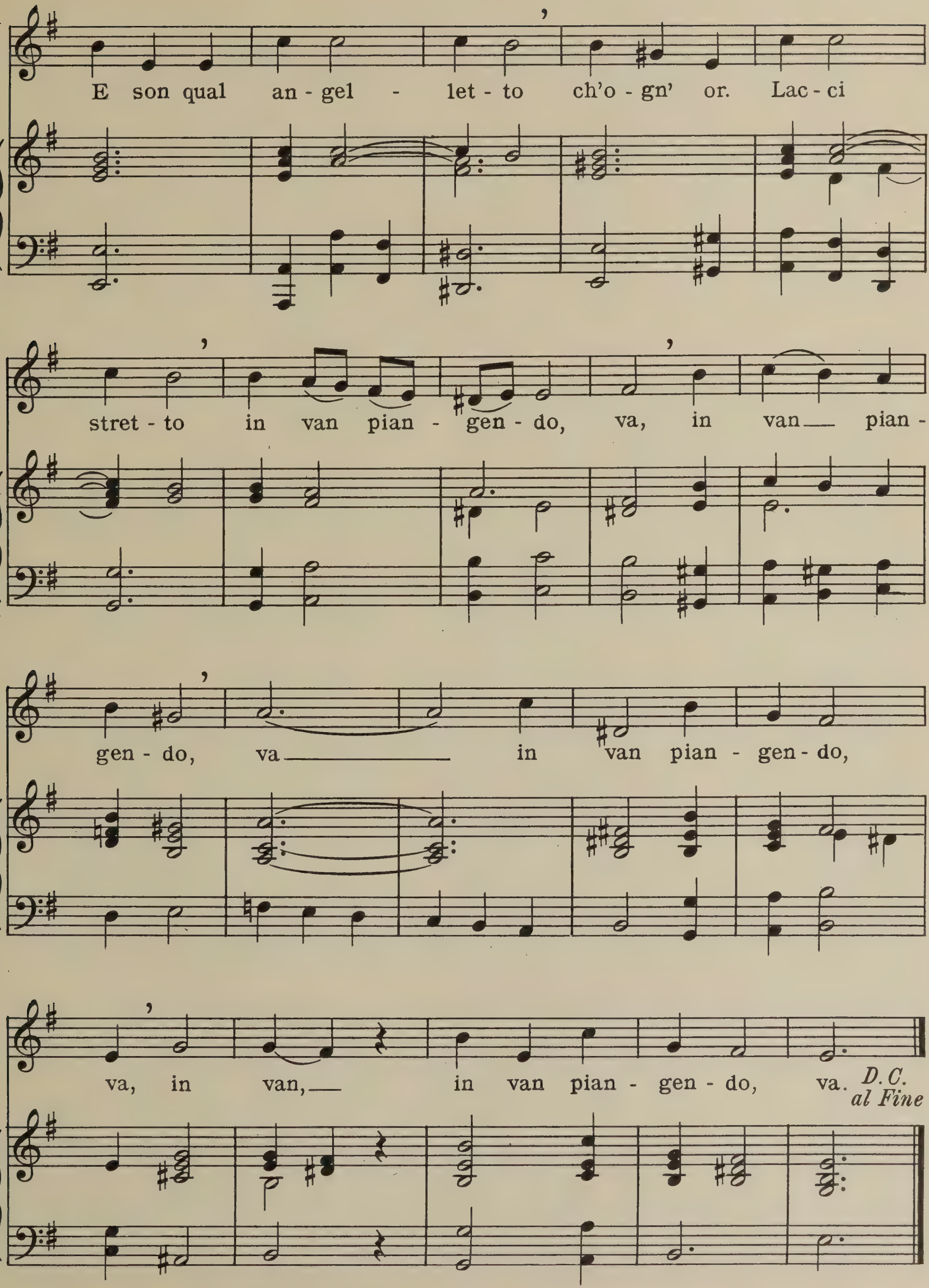
ARIOSTI (1666–1740) was an Italian opera composer who spent six years in Berlin, and was the teacher of Handel for a short time. Later, in London, the two were rivals for public favor as composers. Ariosti was also a noted performer on the viola d'amore.

"*Lasso ch'io t'ho perduta*" is from the opera "Vespasian" and is sung by Titus, the son of the Roman emperor. This aria calls for a full resonant, sustained tone as suggested by the tempo indication *largo*. Singers who are familiar with the celebrated "Largo" by Handel, wil be able to take that as a model for tone quality and quantity. The idea is to have a stream of unbroken, rich, throbbing tone that fills the ears, not by loudness, but by intensity. The range of the song is so plainly in the medium part of the voice that it can be used by baritone, contralto, mezzo soprano, soprano, or tenor voice. The thought of the original text is clearly given in the literal English version below:

Lasso, lasso, lasso ch'io t'ho perduta,
Wretched, wretched, wretched, since I have lost thee,
O bella e dolce, dolce prima,
O, lovely and sweet, sweetest of all,
Cara mia libertà,
My dear liberty,
Lasso ch'io t'ho perduta
Wretched since I have lost thee
O bella dolce, prima cara, mia libertà
O lovely and sweet, dearest of all, my liberty,
E' son qual angeletto ch'ogn' or
Always like a good angel
Lacci stretto in van piangendo
Tightly bound, in vain I weep.
Va, in van piangendo, va.
Go, in vain I weep, go.


Adagio
Largo
Las - so, las - - so, las - so ch'io t'ho per - du - ta,
p
O bel - la e dol - ce, dol - ce pri - ma, ca - ra mia li - ber - tà,
las - so ch'io t'ho per - du - ta, o bel - la e dol - ce
pri - ma, ca - ra mia li - ber - tà, mia li - ber - tà.


Las - so ch'io t'ho per - du - ta, ca - ra mi - a
li - ber - tà, ca - ra, ca - ra mi - a li - ber - tà.
f
tr
Fine


E son qual an - gel - let - to ch'o - gn' or. Lac - ci
stret - to in van pian - gen - do, va, in van pian -
gen - do, va in van pian - gen - do,
va, in van, in van pian - gen - do, va.
D.C. al Fine

Vittoria, mio core!

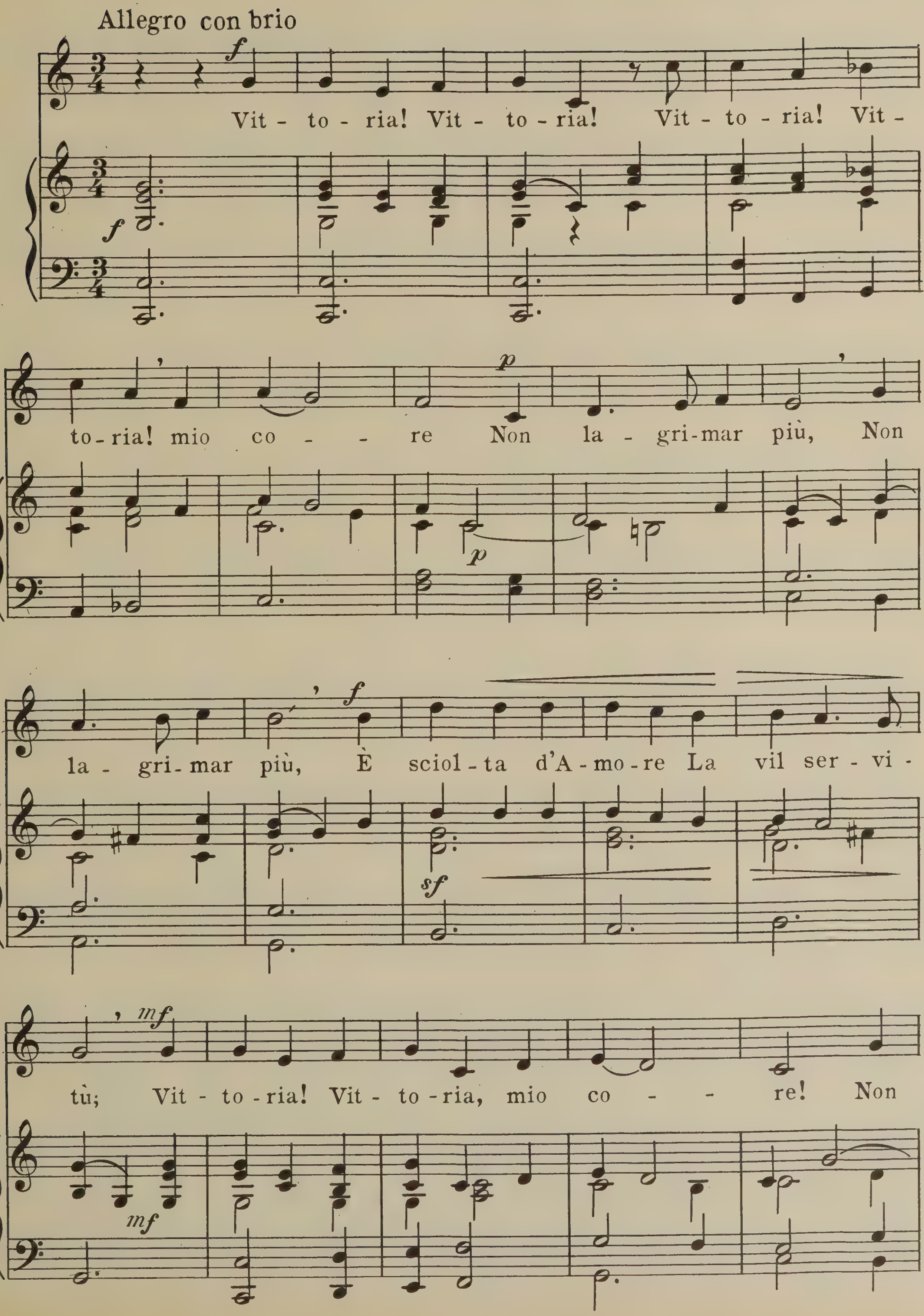
By Giacomo Carissimi
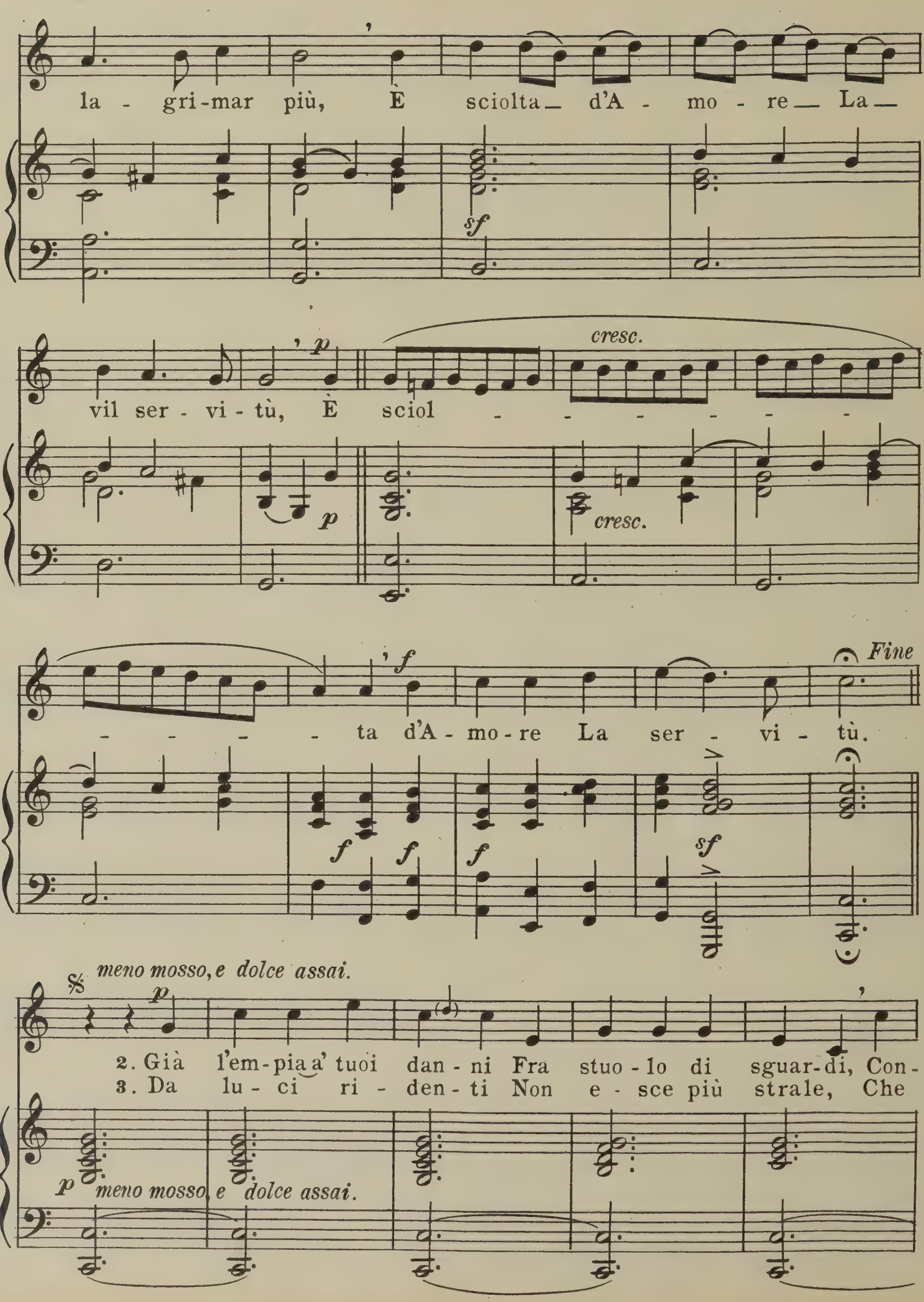
CARRISSIMI (1604–1674) was an eminent Italian musician; he was thoroughly trained in the style of Palestrina, but later he broke away from it and took up the monodic style.

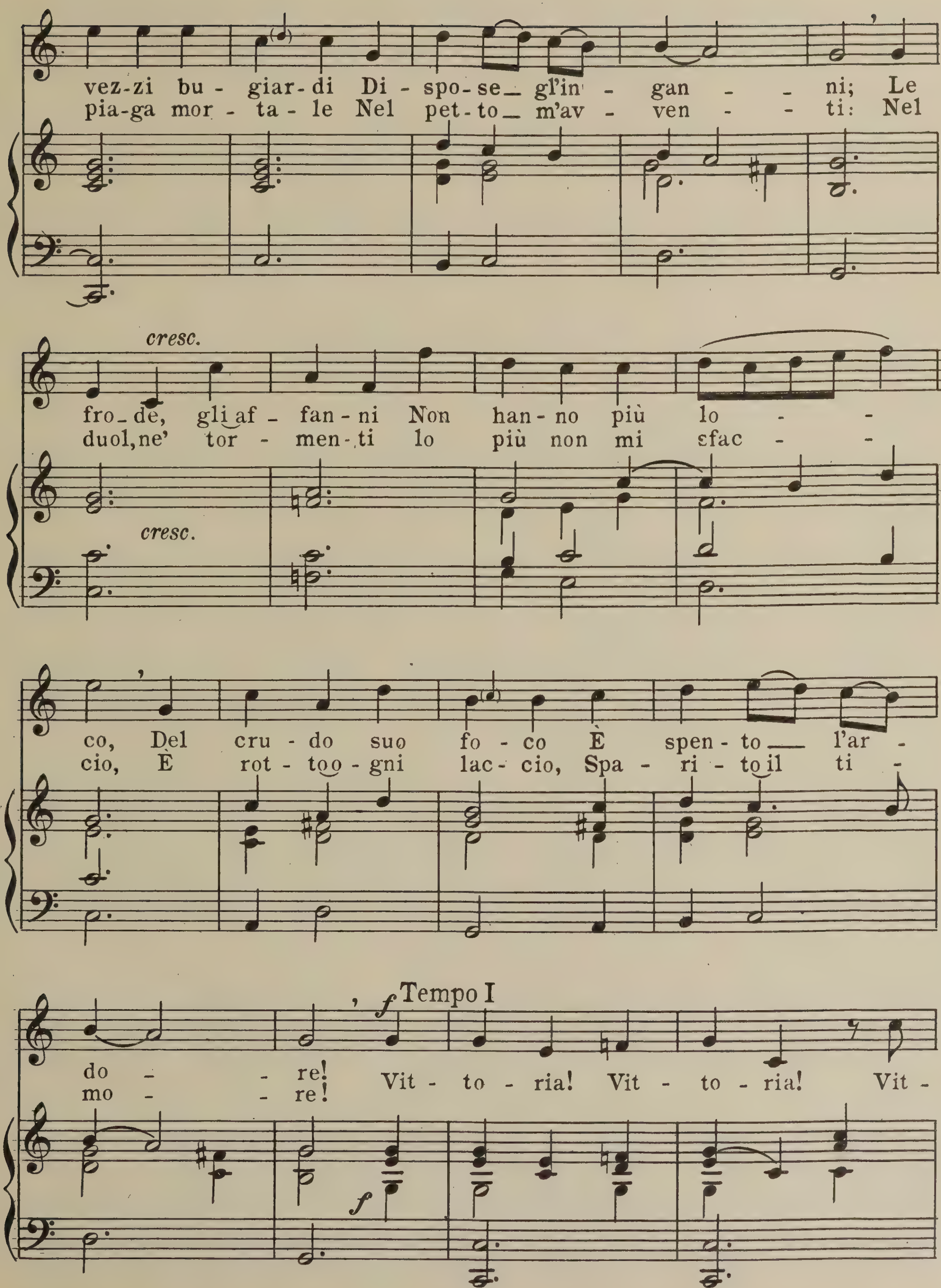
"*Vittoria, mio core*," is much used by experienced teachers for training pupils in the Italian style of singing. As an illustration of the greater smoothness and softness of Italian consonant combinations compare the "tt" of "vittoria" with "ct" of the English word "victorious." The "ct" requires two actions of the tongue, at the back and at the tip, whereas the "tt" calls for only one. Note also, that with a few exceptions all the Italian words end with a vowel instead of a consonant as is so common in English words. It is plain to see that this results in a fuller, richer flow of vocal tone.

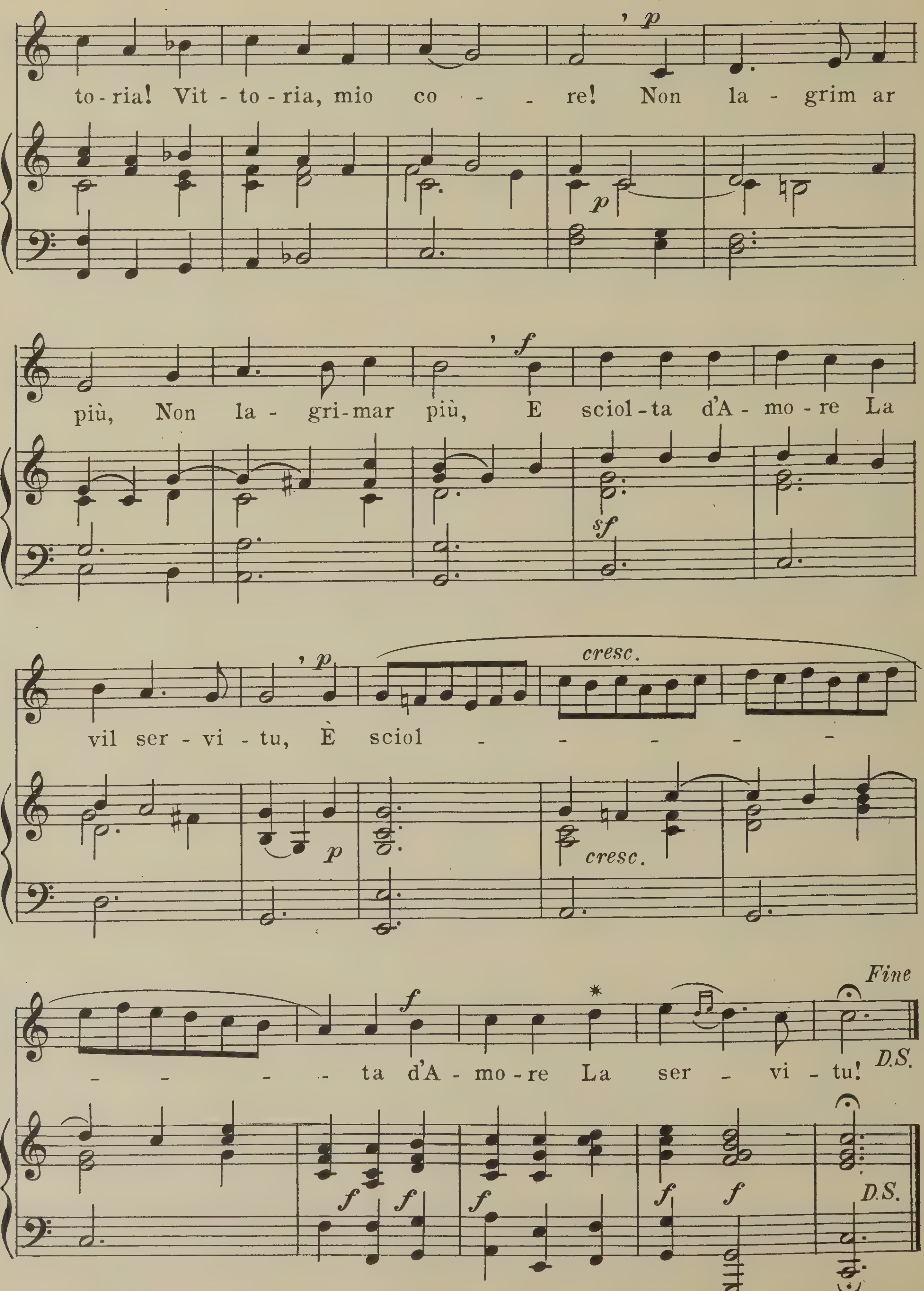
A fair tempo is about 144 counts to a measure. In the middle section, marked *meno mosso*, third measure, D may be substituted for C, as an appoggiatura, and again a few measures later, as indicated by the small notes in parentheses. The mood of the aria is joyous and exultant. The literal translation follows:

1. *Vittoria!*
   Victory!
   Mio core non lagrimar più,
   My heart shall mourn no more,
   È sciolta d'Amore la vil servitù
   'Tis free from love's abject servitude
   Vittoria!
   Victory!
2. *Già l'empia a' tuoi danni*
   The deceitful one is condemned
   Fra stuolo di sguardi, convezzi bugiardi,
   Her many glances confusing, beguiling,
   Dispose gl'inganni,
   Intended to betray,
   Le frode, gli affanni non hanno più loco,
   Her deceit, her vexation have no more power,
   Del crudo suo foco è spento l' ardo!
   Her passion so crude has exhausted its ardor.
3. *Da luci ridente non esce più strale,*
   From her bright smile there is no dart,
   Che piaga mortale nel petto m'avventi;
   Its deadly wound cannot pierce me
   Nel duol, ne' tormenti lo più non mi sfaccio
   Nor grief nor torment can longer assail me
   È' rotto ogni laccio, sparito il timo.
   Every snare is broken, gone is my fear.


Allegro con brio
Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria! mio co - - re Non la - gri - mar più, Non la - gri - mar più, È sciol - ta d'A - mo - re La vil ser - vi - tù; Vit - to - ria! Vit - to - ria, mio co - - re! Non


la - gri-mar più, È sciolta d'A - mo - re La
sf
vil ser - vi - tù, È sciol - - - - - -
cresc.
p
p
cresc.
- - - - - ta d'A - mo - re La ser - vi - tù.
f
Fine
f f f sf
meno mosso, e dolce assai.
p
2. Già l'em-pia a' tuoi dan - ni Fra stuo - lo di sguar-di, Con-
3. Da lu - ci ri - den - ti Non e - sce più strale, Che
p meno mosso, e dolce assai.


vez-zi bu - giar-di Di - spo-se gl'in - gan - - ni; Le
pia-ga mor - ta - le Nel pet-to m'av - ven - - ti: Nel
cresc.
fro-de, gli af - fan - ni Non han - no più lo - -
duol, ne' tor - men - ti lo più non mi sfac - -
cresc.
co, Del cru - do suo fo - co È spen - to l'ar -
cio, È rot - to o - gni lac - cio, Spa - ri - to il ti -
Tempo I
do - re!
mo - - re!
Vit - to - ria! Vit - to - ria! Vit -
f
f



✱ *In the D.S. sing this closing line largamente stent*

Intorno all'idol mio

By Antonio Cesti

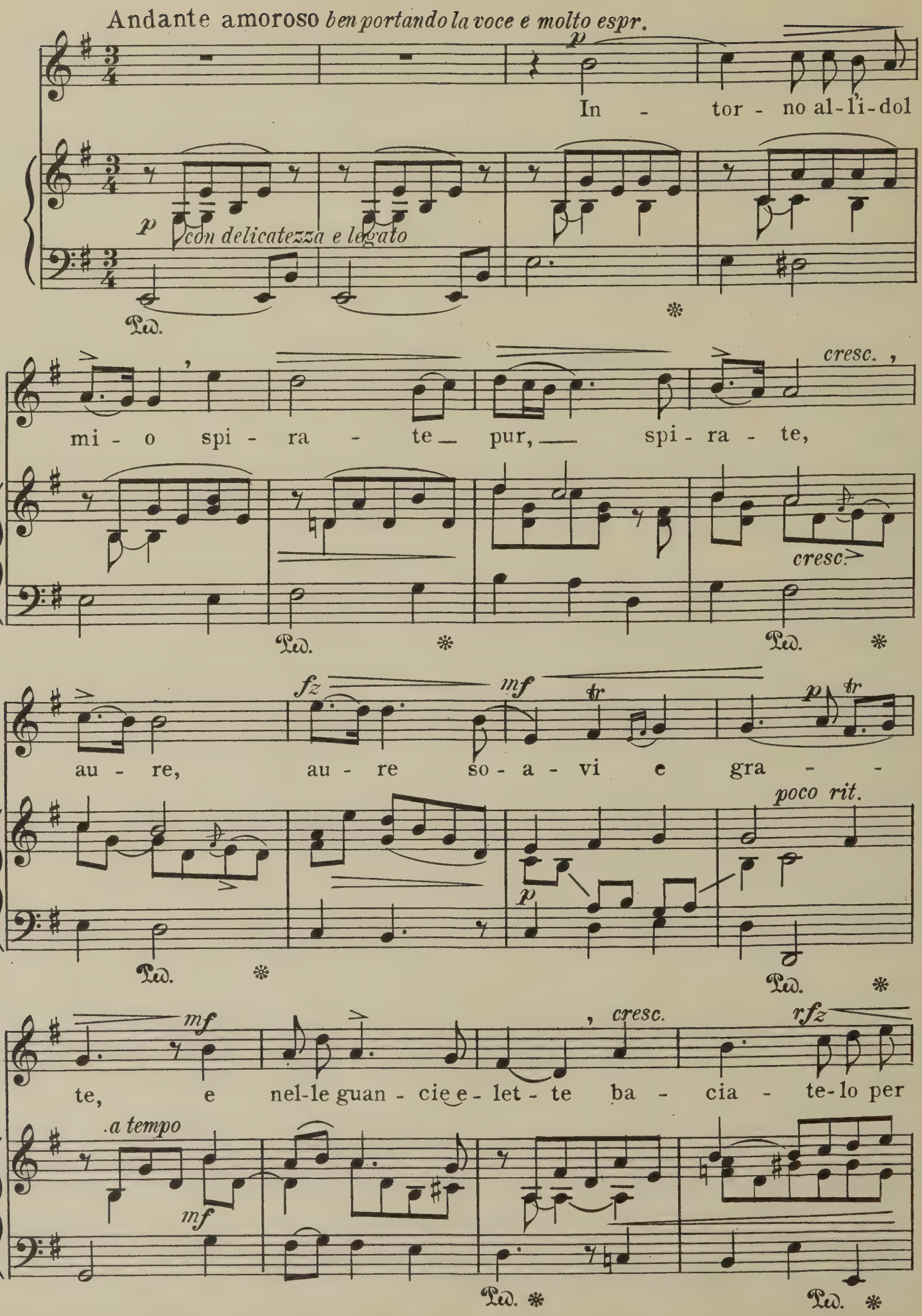
CESTI (1618–1669), a famous Italian dramatic composer, was also a Franciscan monk. He was a pupil of Carissimi and spent some time as a tenor singer in the Papal Choir. He wrote a number of operas, cantatas, madrigals, and songs.

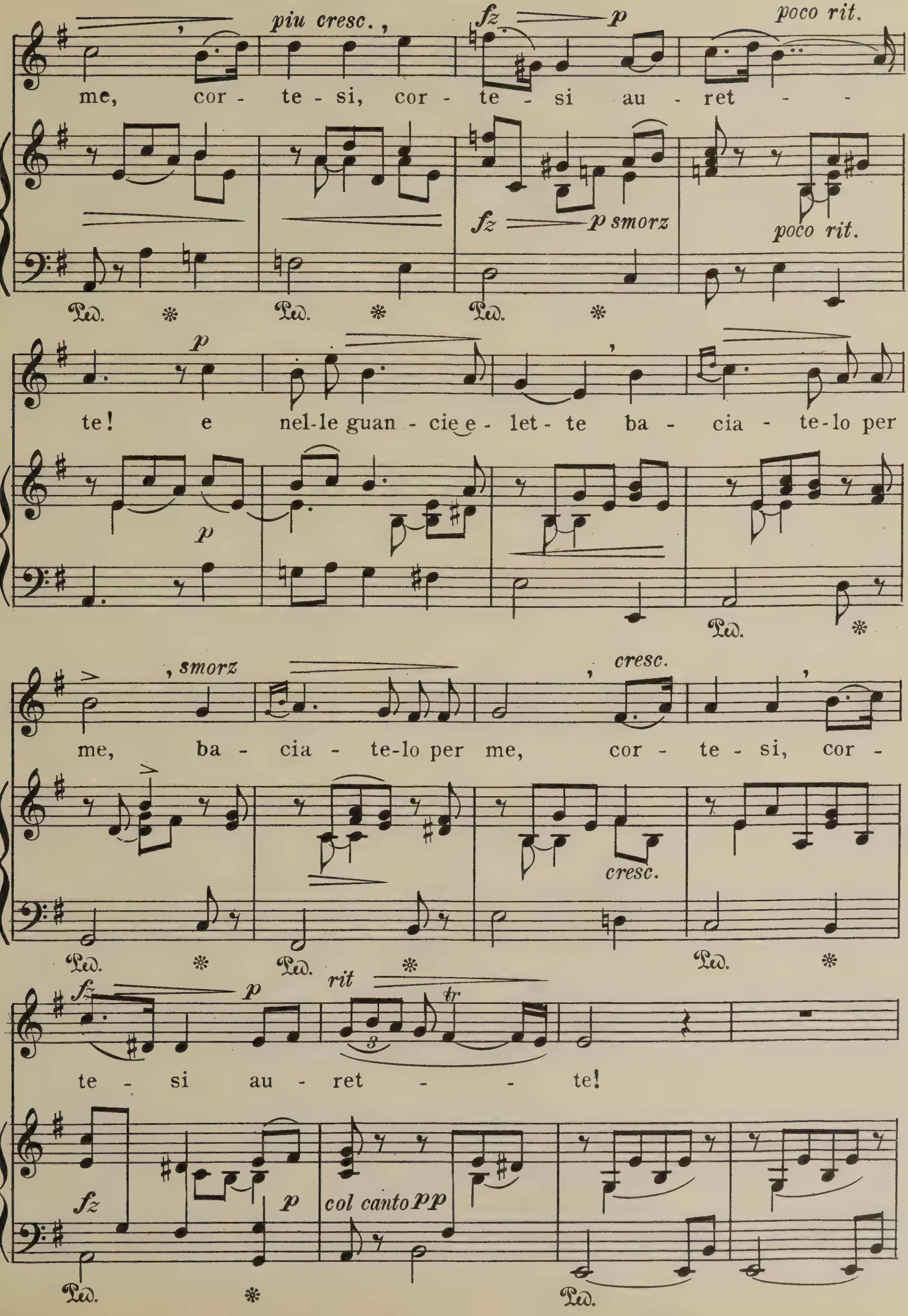
The tempo of "*Intorno all'idol mio*" is somewhat slow, just a little faster than one count to the second, but less than eighty to the minute; the execution is very legato, as indicated by the direction "*ben portando la voce.*"

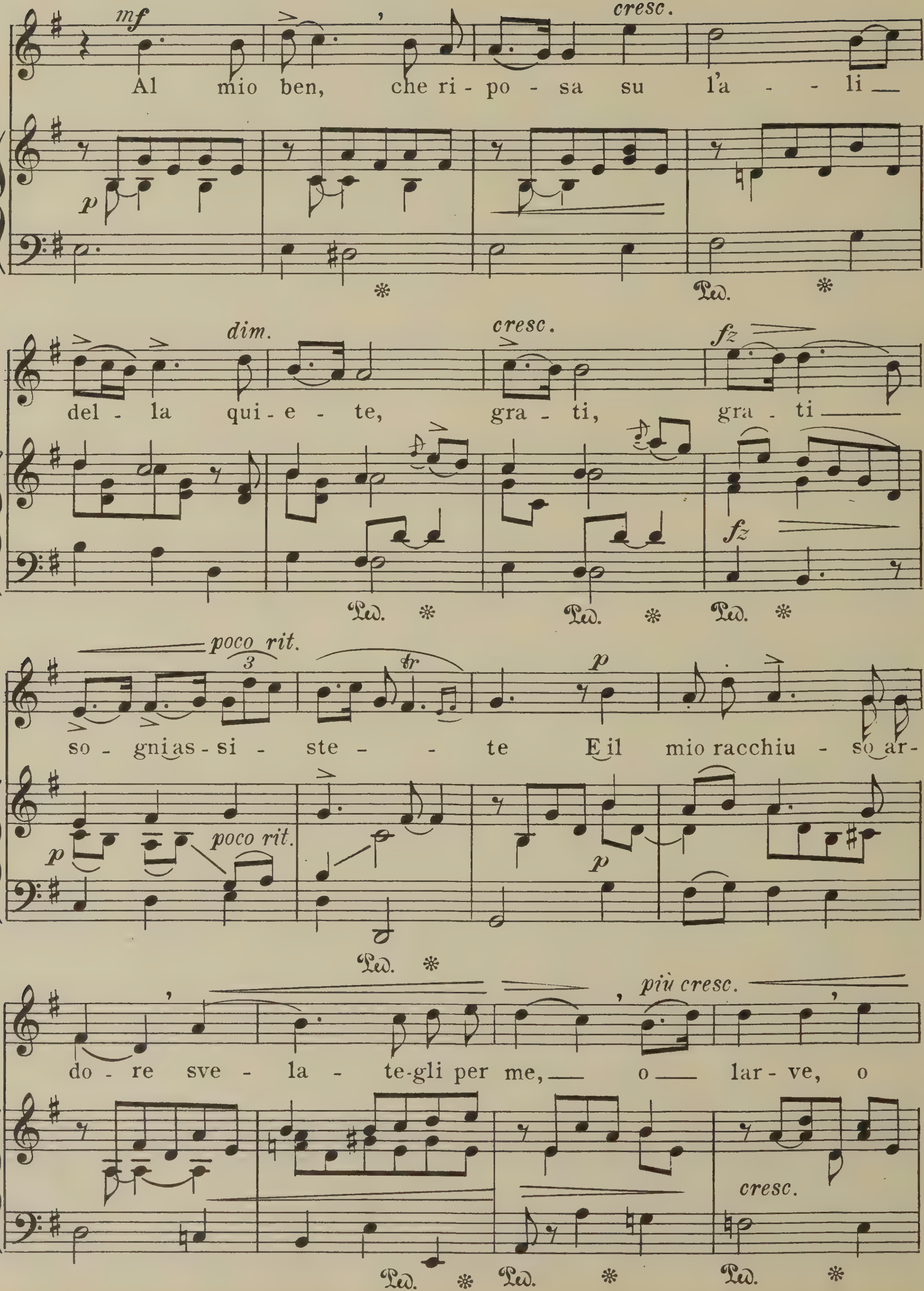
It contains quite a few embellishments. The trills are short, in thirty-seconds, closing with a turn to effect a smooth passing to the following tone. In the dotted eighth and sixteenth figure, as in the fifth measure, give the full time value to the dotted note, the effect of the sixteenth being almost that of an acciaccatura. The common practice of pupils is to sing this figure as if it were composed of a quarter and an eighth in triplet rhythm. The two are put in contrast in the third page of the song, at the words "*sogni assiste.*"

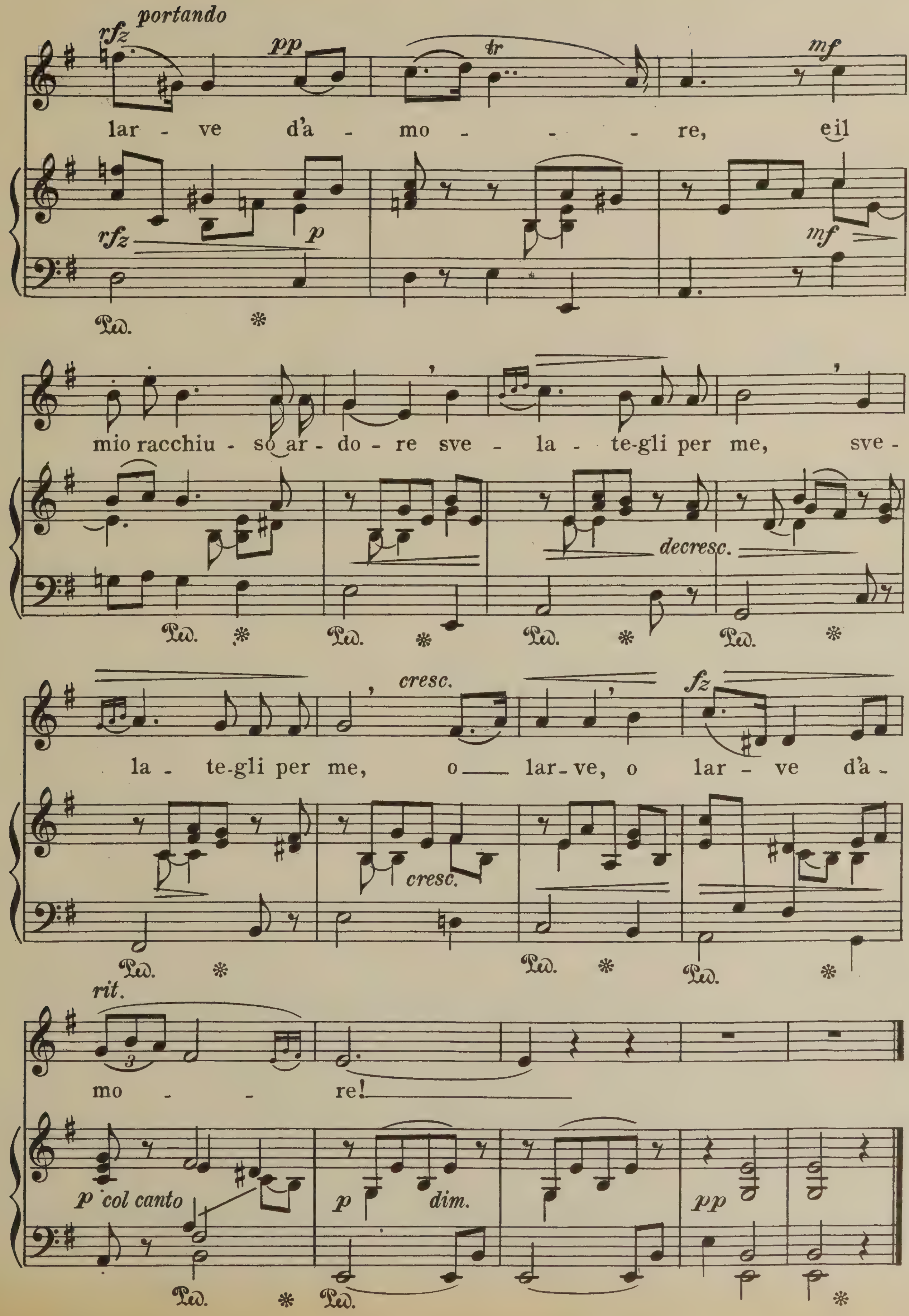
The melodic effects are all broad and call for a full, noble tone and delivery, that quality commonly known as *sostenuto*. The student should study the Italian text with the help of the translation that follows below:

Intorno all'idol mio spirate pur, aure,
Gently about my idol breathe, oh breeze,
Aure soavi e grate,
Breeze soft and kind,
E nelle guancie e lette baciatelo per me,
And to his cheek bear a little kiss from me,
Cortesi aurette!
Waft a tender salute.
Al mio ben, che riposa su l'alidella quiete
To my dear when he rests upon his quiet pillow
Grati sogni assistete,
Grant sweet dreams,
E il mio racchiuso ardore svelategli per me,
And surround him with my ardor,
O larve d'amore!
Oh vision of love!


Andante amoroso ben portando la voce e molto espr.
In - tor - no al-l'i-dol
con delicatezza e legato
mi - o spi - ra - te pur, spi - ra - te,
cresc.
au - re, au - re so - a - vi e gra - -
poco rit.
te, e nel-le guan - cie e-let - te ba - cia - te-lo per
a tempo
cresc.


piu cresc.
fz
p
poco rit.
me, cor - te - si, cor - te - si au - ret - -
fz
p smorz
poco rit.
Ped.
p
te! e nel-le guan - cie e - let - te ba - cia - te-lo per
p
Ped.
smorz
cresc.
me, ba - cia - te-lo per me, cor - te - si, cor -
cresc.
Ped.
fz
p
rit
tr
te - si au - ret - - te!
fz
p
col canto PP
Ped.


mf
cresc.
Al mio ben, che ri - po - sa su l'a - - li
dim.
cresc.
fz
del - la qui - e - te, gra - ti, gra - ti
poco rit.
tr
p
so - gni as - si - ste - te E il mio racchiu - so ar-
poco rit.
più cresc.
do - re sve - la - te-gli per me, o lar - ve, o
cresc.


portando
rfz
pp
tr
mf
lar - ve d'a - mo - - - re, e il
rfz
p
mf
Ped. *
mio racchiu - so ar - do - re sve - la - te-gli per me, sve -
decresc.
Ped. * Ped. * Ped. * Ped. *
cresc.
fz
la - te-gli per me, o lar - ve, o lar - ve d'a -
cresc.
Ped. * Ped. * Ped. *
rit.
mo - - re!
p col canto
p
dim.
pp
Ped. * Ped. *

L'esperto nocchiero

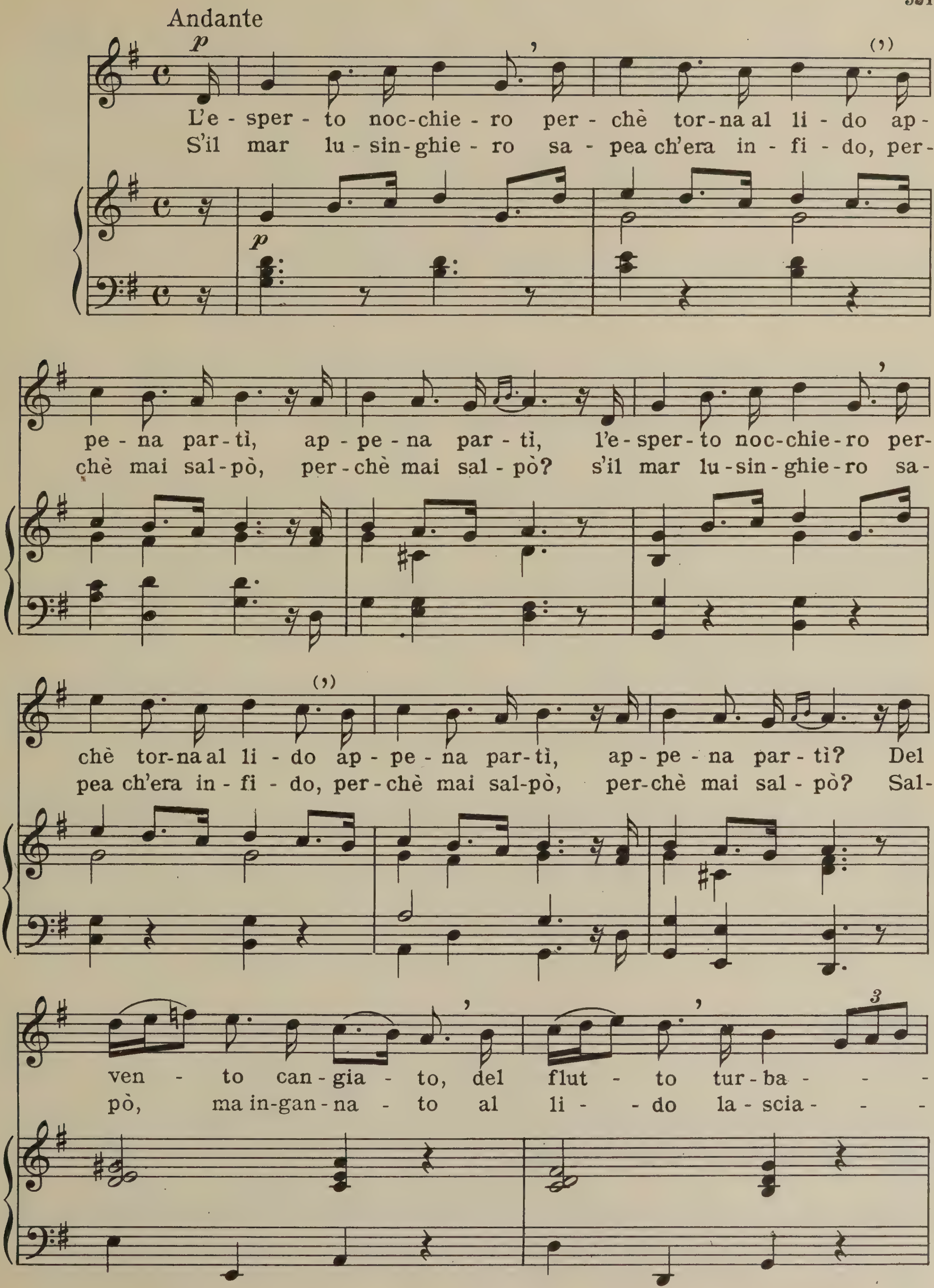
By G. B. Buononcini

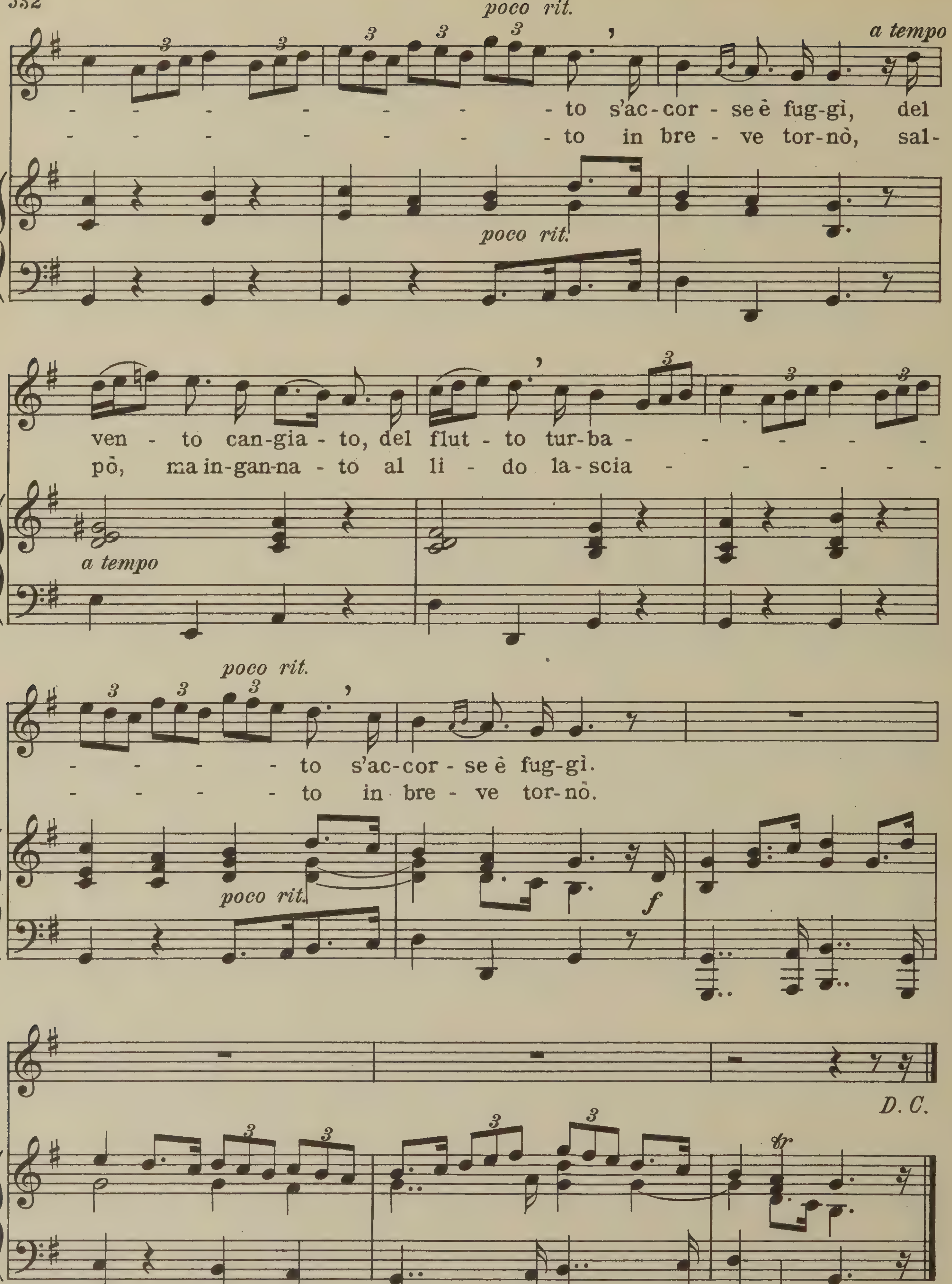
BUONONCINI (Bononcini) (1660–1750) was an eminent Italian opera composer who was active in Italian, Austrian, and German cities, and in London, in the latter city as a rival to Handel whose genius proved too great for him to measure with.

"*L'esperto nocchiero*" is a delightful arietta with an effective bit of vocalization on the second page on the words "*turbati*" and "*lasciato*." The singer must be careful not to change the mouth, the tongue, or the jaw, because such changes will affect the purity of the vowel. The trill at the close of the song is optional, the embellishment in smal notes making a good substitute. The breathing mark in parenthesis (') applies to the second verse.

L'esperto nocchiero perchè torna
Why does the skillful pilot turn
Al lido appena partì,
To the shore he scarce has left?
Del ven o cangiato, del flutto turbato
Of the changed wind and troubled sea
S'accorse e fuggì.
He took note and fled.

S'il mar lusinghiero sapea ch'era in fido,
If he knew that the sea would not be calm
Perchè mai salpò,
Why start forth?
Salpô ma ingannato
He started but being deceived
Al lido lasciato in breve tornô.
[Returned] to the shore he had left.


Andante
p
L'e - sper - to noc-chie - ro per - chè tor-na al li - do ap -
S'il mar lu - sin-ghie - ro sa - pea ch'era in - fi - do, per -
p
pe - na par - tì, ap - pe - na par - tì, l'e-sper-to noc-chie-ro per -
chè mai sal-pò, per-chè mai sal - pò? s'il mar lu-sin-ghie-ro sa -
chè tor-na al li - do ap - pe - na par-tì, ap - pe - na par - tì? Del
pea ch'era in - fi - do, per-chè mai sal-pò, per-chè mai sal - pò? Sal -
ven - to can-gia - to, del flut - to tur-ba - - -
pò, ma in-gan-na - to al li - - do la - scia - - -


poco rit.
a tempo
- - - - - - - - - to s'ac-cor - se è fug-gì, del
- - - - - - - - - to in bre - ve tor-nò, sal-
poco rit.
ven - to can-gia - to, del flut - to tur-ba - - - - - -
pō, ma in-gan-na - to al li - do la-scia - - - - - -
a tempo
poco rit.
- - - - to s'ac-cor - se è fug-gì.
- - - - to in bre - ve tor-nò.
poco rit.
f
D. C.
tr

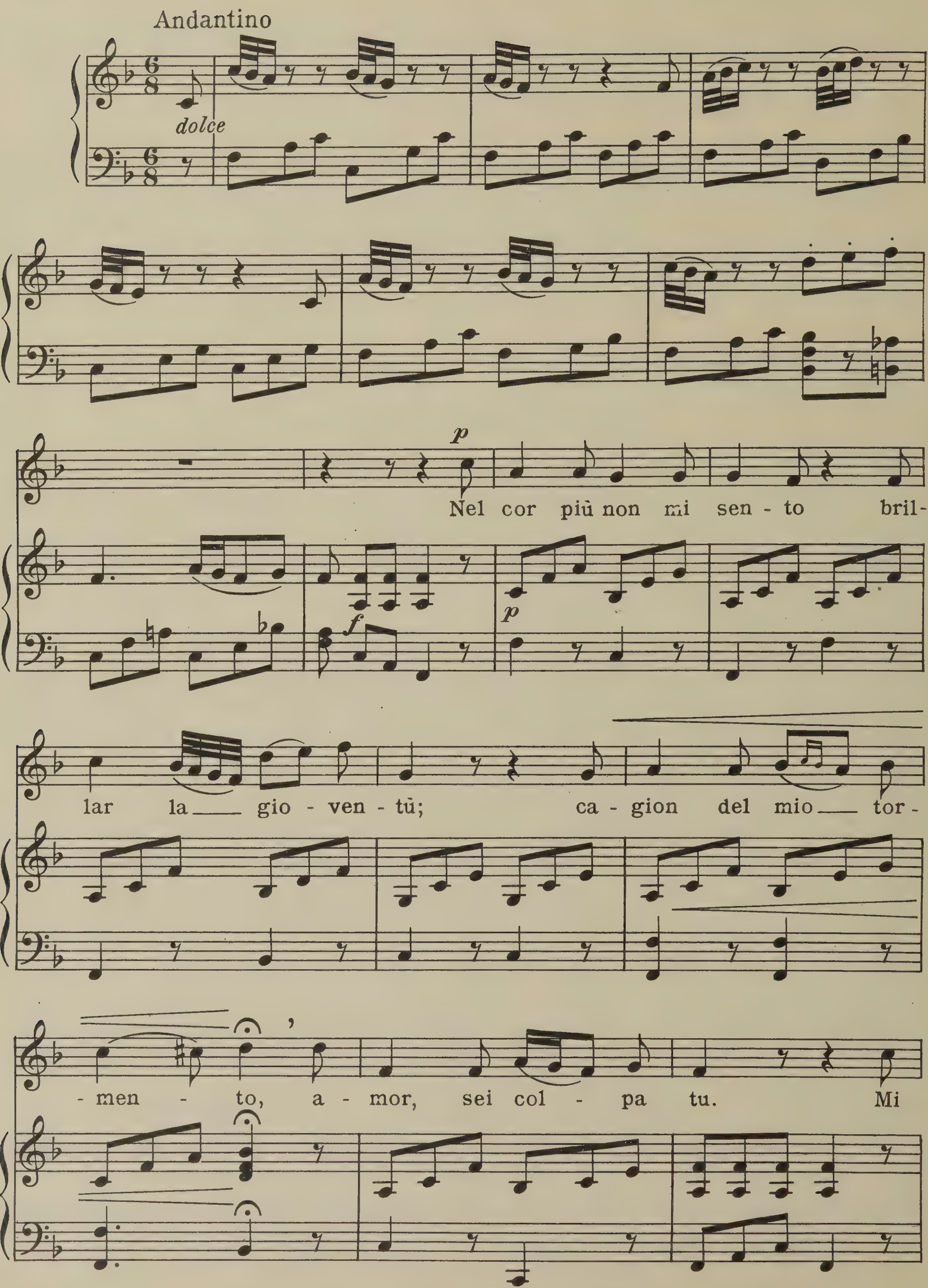
Nel cor più non mi sento

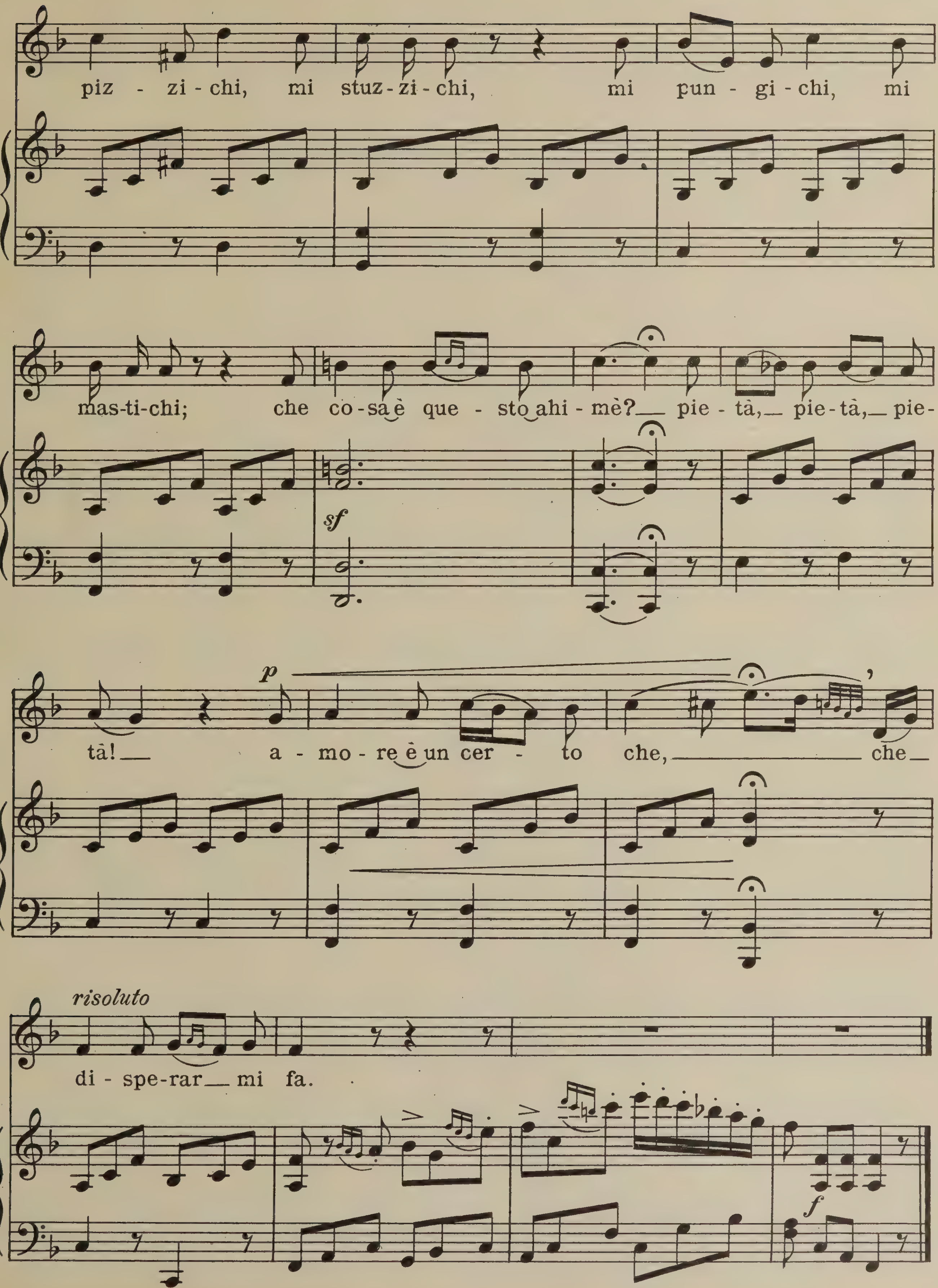
By Giovanni Paisiello

PAISIELLO (1741–1816), like many of the other Italian composers of his period, was a boy singer. Later he was a pupil in the Conservatory at Naples, and then a teacher, at the same time devoting himself to the composition of works for the church service. When he was twenty-one he wrote a secular work that proved successful, the first of upwards of a hundred. The air "*Nel cor più*" is best known to most musicians as one used by Beethoven for a set of variations still included in the classical repertoire.

The song requires an expressive delivery; that good tone production and placing which are a *sine qua non* of Italian singing must never be abandoned. The embellishment in the fifth measure from the close is to be executed *a piacere*. The characteristic of the song is distinctly sentimental; yet this is not to be construed as a justification for a mawkishly sentimental delivery.

Nel cor più non mi sento bril'ar la gioventù;
My heart no longer feels the flames of youth;
Cag on del mio tormento amor, sei colpa tu.
Cause of my torment, thou, love, art the culprit.
Mi pizzichi, mi stuzzichi, mi pungichi, mi mastichi;
He plagues me, he teases me, he squeezes me, he pinches me;
Che cosa è questo, ahimè!
What business has he with me, alas!
Pietà! amore è un certo che disperarmi fa.
Pity, oh Love, or indeed I shall become desperate.


Andantino
dolce
p
f
p
Nel cor più non mi sento bril-
lar la gio - ven - tù; ca - gion del mio tor-
- men - to, a - mor, sei col - pa tu. Mi


piz - zi - chi, mi stuz - zi - chi, mi pun - gi - chi, mi
mas-ti-chi; che co - sa è que - sto ahi - mè? pie - tà, pie - tà, pie-
sf
tà! a - mo - re è un cer - to che, che
p
risoluto
di - spe-rar mi fa.
f

Son tutta duolo

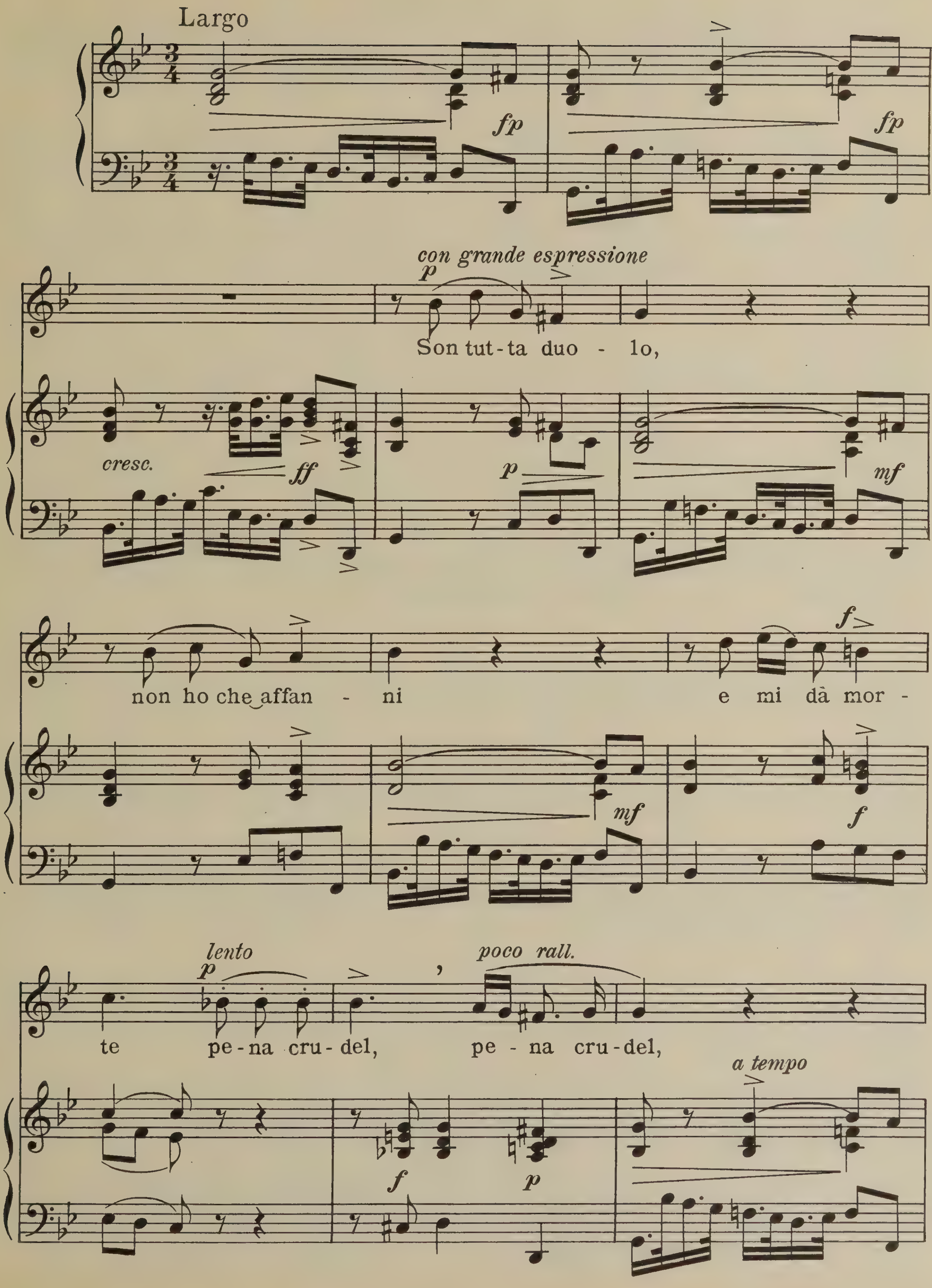
By Alessandro Scarlatti

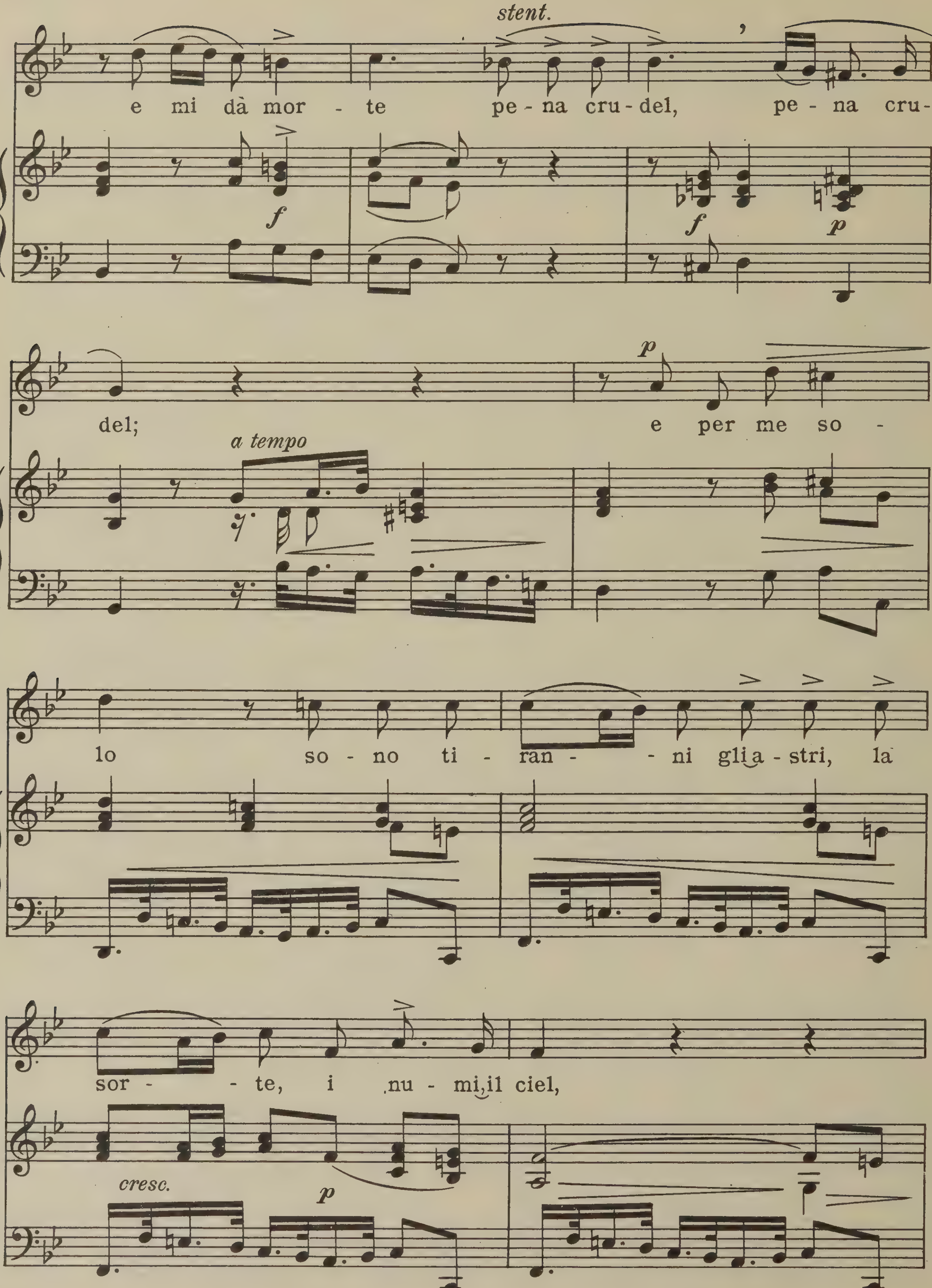
THIS is an example of the style of Scarlatti in a different form of expression, namely, the *largo*. This number requires an expression of sadness and melancholy through the medium of broad, sustained tones and a vocal color appropriate to the thought of the words. For example:
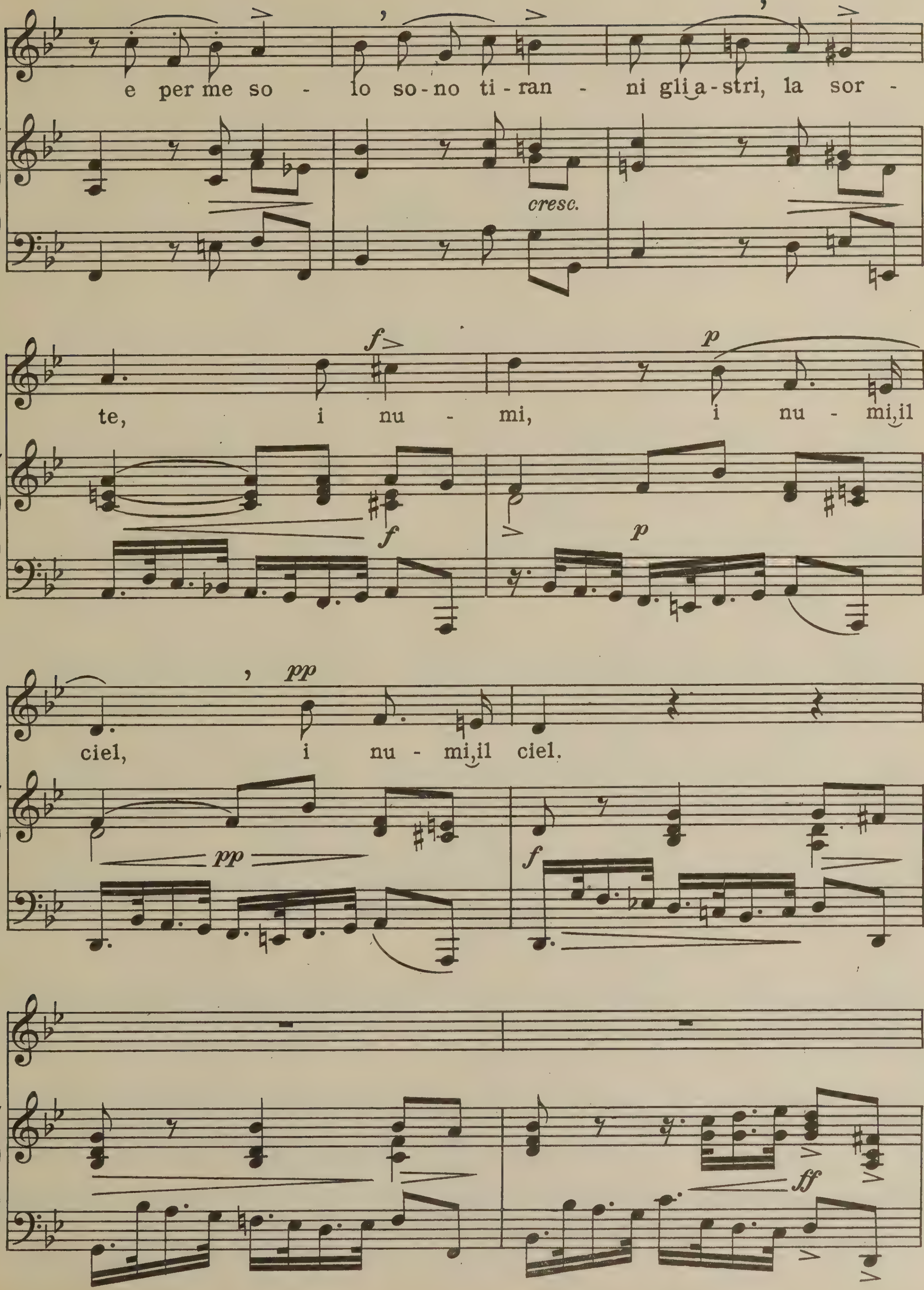
In the first two lines the thought is grief and trouble, in the third that death comes after cruel pain. Note the correspondence, musical rhyming, some call it, in the progressions, F♯–G, A–B♭, B♮–C, set to the words "*duolo*," "*affanni*," and "*morte*" with an accent on the first syllable but legato connection with the second. The words "*pena crudel*" ("pain cruel," in reverse order to the English "cruel pain") are detached to make them more expressive and dramatic with the sharp accent on the syllable "del"; but on the repetition of the words immediately afterward, there is a return to the legato connection with a *rallentando* delivery for the purpose of emphasis. Another passage for rich, sustained tone-quality is in the phrase "*sono tiranni gli astri, la sorte.*"

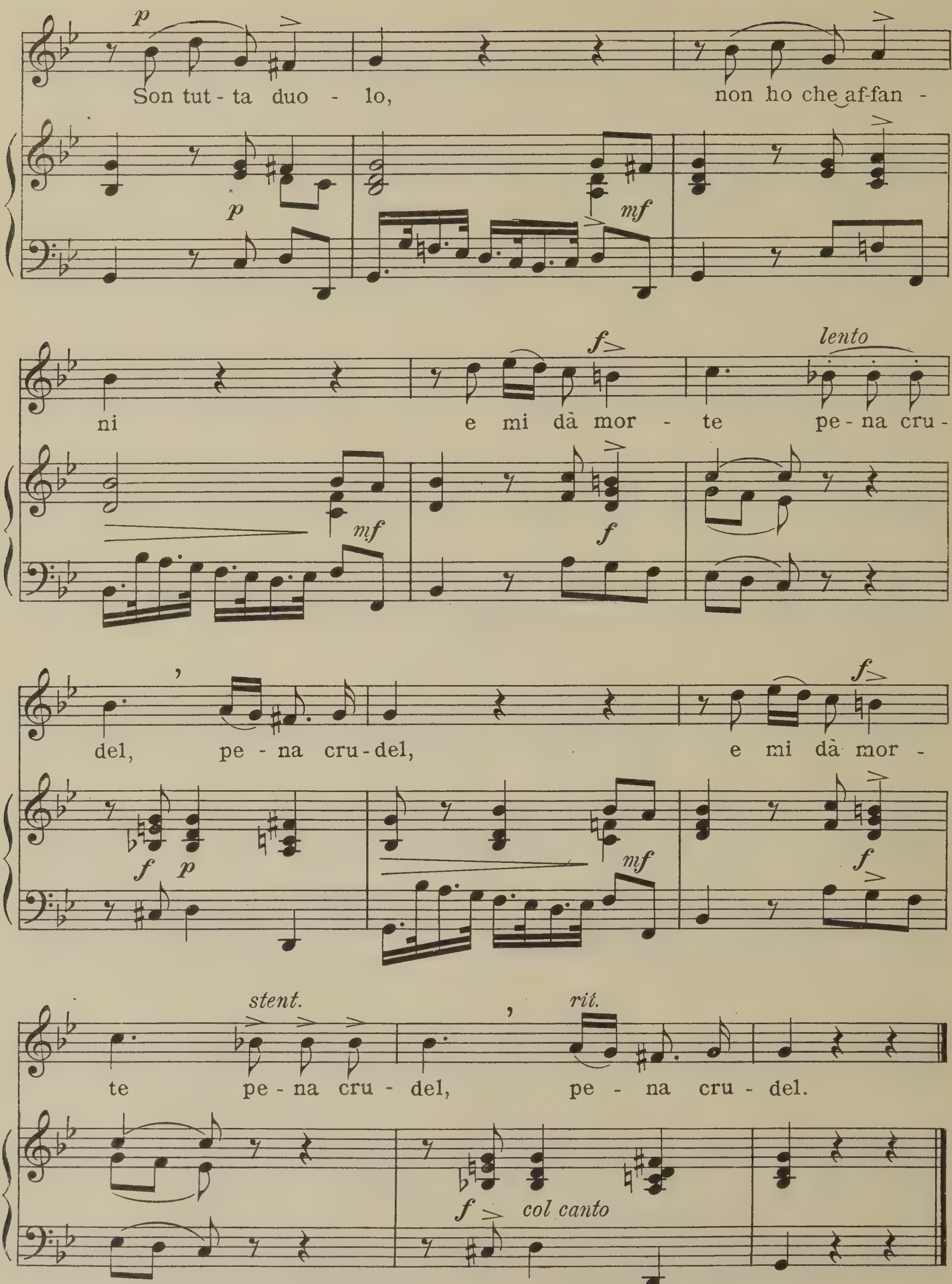
A passage peculiarly characteristic of the old Italian style is the downward skip of a fourth from B♭ to F, on the phrase "*i numi, il ciel.*" Repeat this softly but with intense feeling. The closing lines are to be sung rather slowly, with sustained tone and dramatic utterance.

Son tutta duolo,
I am all grief,
Non ho che affani,
Naught have I but trouble,
E mi dà morte pena crudel;
And cruel pain brings me death;
E per me solo sono tiranni,
And to me only come as tyrants,
Gli astri, la sorte, i numi, il ciel.
The stars, destiny, the gods, heaven itself.


Largo
fp
con grande espressione
p
Son tut-ta duo - lo,
cresc.
ff
mf
non ho che affan - ni
e mi dà mor -
f
lento
p
poco rall.
te pe-na cru-del, pe - na cru-del,
a tempo


stent.
e mi dà mor - te pe - na cru - del, pe - na cru -
f
f
p
del; e per me so -
p
a tempo
lo so - no ti - ran - - ni gli a - stri, la
sor - - te, i nu - mi, il ciel,
cresc.
p


e per me so - lo so-no ti-ran - ni gli a-stri, la sor -
cresc.
te, i nu - mi, i nu - mi, il
ciel, i nu - mi, il ciel.
f
p
pp
ff


p
Son tut - ta duo - lo, non ho che af-fan -
p
mf
f
lento
ni e mi dà mor - te pe - na cru -
mf
f
f
del, pe - na cru - del, e mi dà mor -
f p
mf
f
stent.
rit.
te pe - na cru - del, pe - na cru - del.
f
col canto

Suol dar la vita all'or

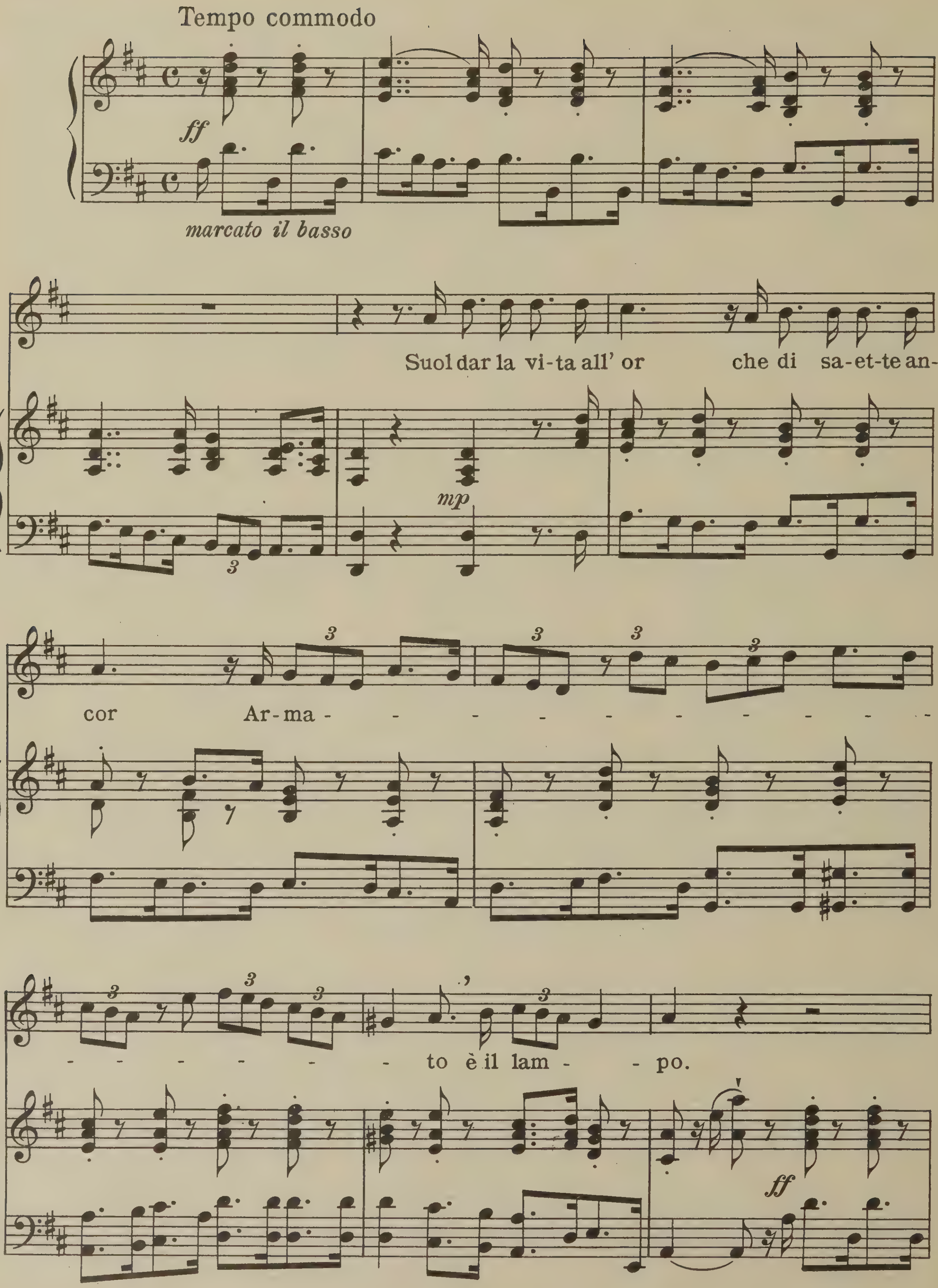
From "Il trionfo di camilla"

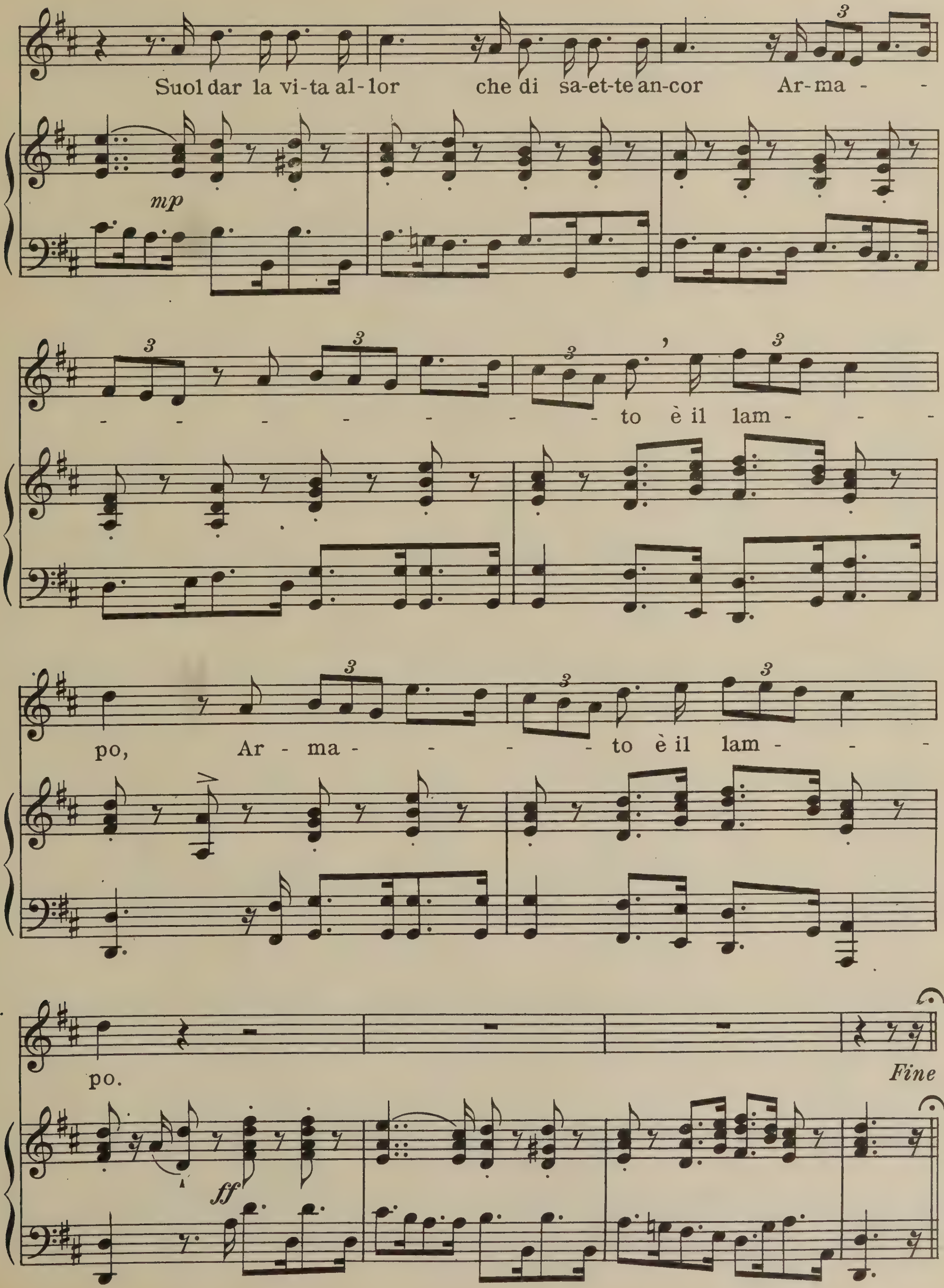
By G. B. Buononcini

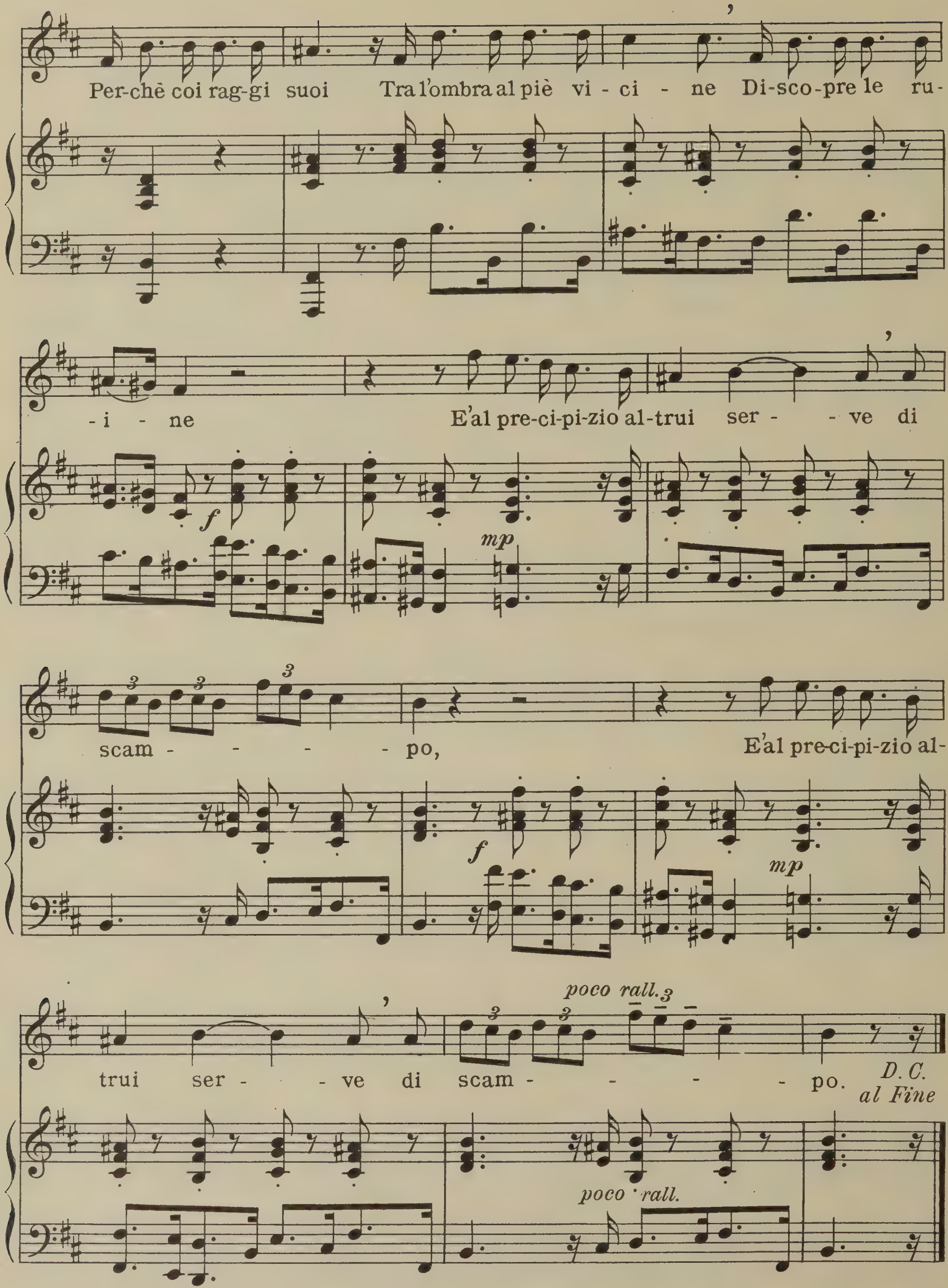
SUOL *dar la vita all'or*" is distinctly a dramatic number, vigorous in rhythm, with full, resonant voice quality. In the seventh measure the florid passage on "*arma*" is characteristic of the old Italian school. Although the melodic movement is interrupted by occasional rests this passage is to be given without change of vowel or new attack. Do not take a fresh breath. Stop the note before the rest by using the abdominal muscles, and begin the tone again as if it had not been stopped.

Make a distinction between the triplets and the dotted eighth followed by a sixteenth. A slight *rallentando* is advisable before the *D. C.*

Suol dar la vita all'or
Then it gives ife
Che di saette ancor
To him who yet with arrows
Armato è il lampo.
The lightning is armed.
Perchè col raggi suoi
For with its flash
Tra l'ombra a piè viciné
It shows the shadow near his foot
Discopre le ruine
Discovers the ruin
E'al precipizio a trui
And from the lofty precipice
Servi di scampo.
Helps him to escape.


Tempo commodo
ff
marcato il basso
Suol dar la vi-ta all' or che di sa-et-te an-
mp
cor Ar-ma - - - - - - - - - - - - -
- - - - - to è il lam - - po.
ff


Suol dar la vi-ta al-lor che di sa-et-te an-cor Ar-ma - -
mp
- - - - - - - to è il lam - - -
po, Ar - ma - - - - to è il lam - - -
po.
Fine
ff


Per-chè coi rag-gi suoi Tra l'ombra al piè vi - ci - ne Di-sco-pre le ru-
-i - ne E'al pre-ci-pi-zio al-trui ser - - ve di
scam - - - - po, E'al pre-ci-pi-zio al-
trui ser - - ve di scam - - - - po.
f
mp
poco rall.
D. C. al Fine

Morir vogl' io

By Emanuele d'Astorga

ASTORGA (1680–1750) was descended from a Spanish family that settled in Italy. He practised music from his childhood but never took it up as a profession. His activities were in political and military service, culminating in a return to Spain where he entered the service of the king. To his contemporaries he was known as a man versed in the sciences, a fine singer, a cembalist, and a composer. His most famous work is a "*Stabat Mater*" for four voices.

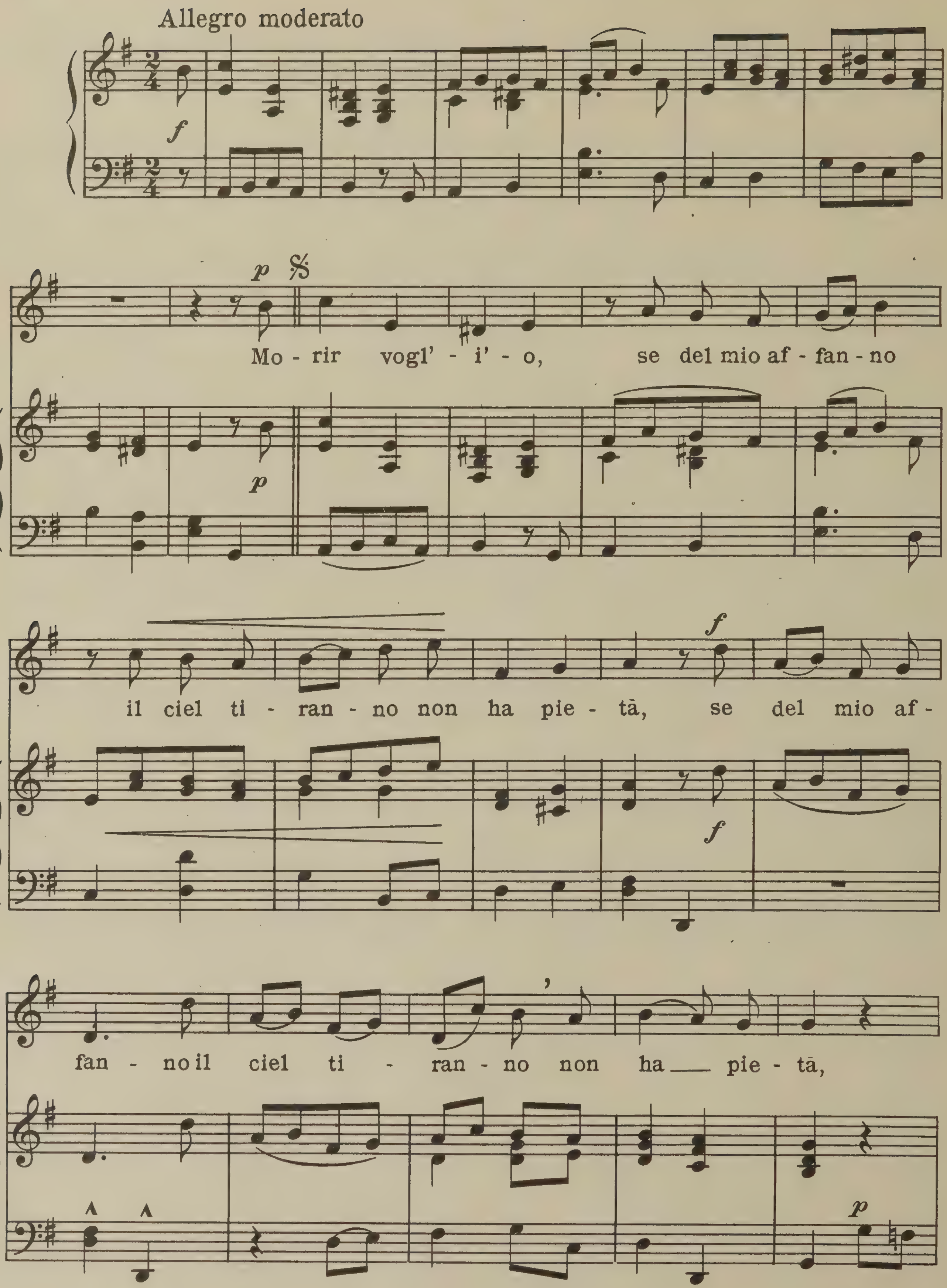
The movement of this song is not to be hurried; at the same time undue slowness is not desirable. Tones are to be well sustained with considerable portamento, as between C and E, the second and third notes of the song. The meanings, as expressed in the literal English translation, will afford somewhat of a guide as to the use and amount of portamento.

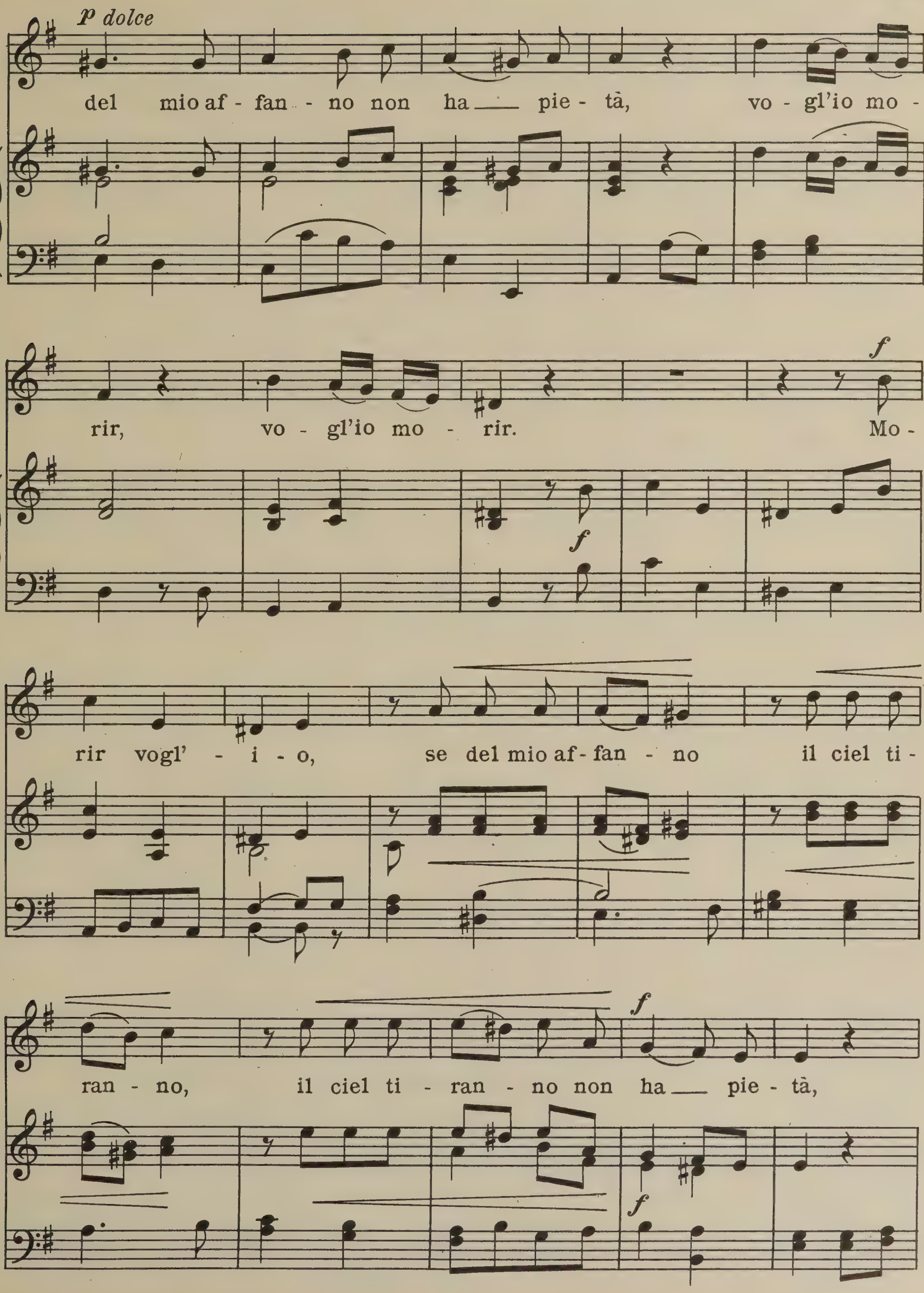
As is the case with quite a number of the songs in this section "*Morir vogl' io*" can be used by any voice which can sing in the medium register, for the compass is between D, first space below the staff, and E, fourth space of the treble staff. It is often a good thing for even what is ordinarily called a high voice to sing in this lower and middle part of the voice, resulting in greater breadth of tone.

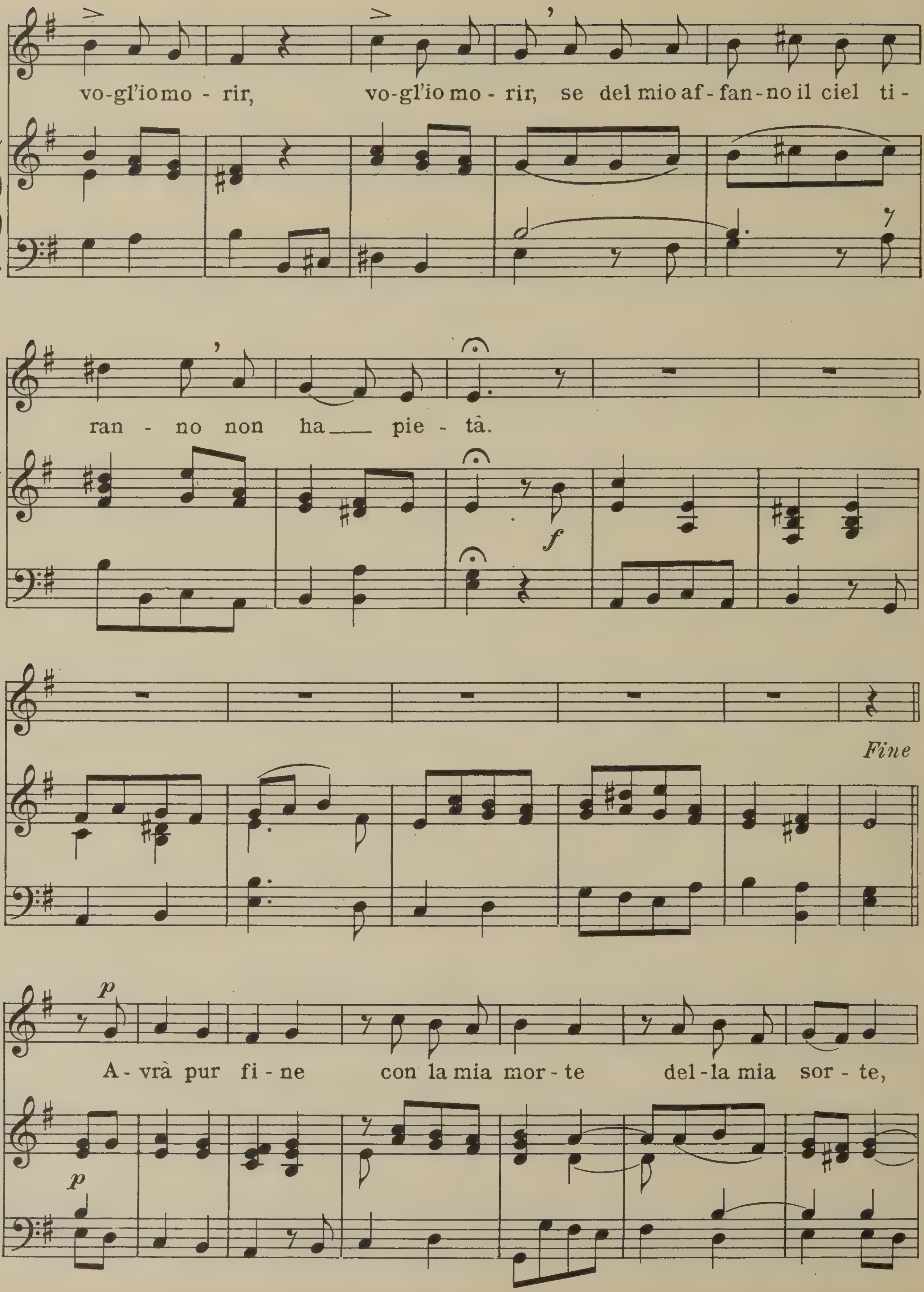
The climax of the song is in the middle part, second page of the music. The section beginning "*Avrà pur fine*" is quieter in expression, and may be sung a trifle more slowly.

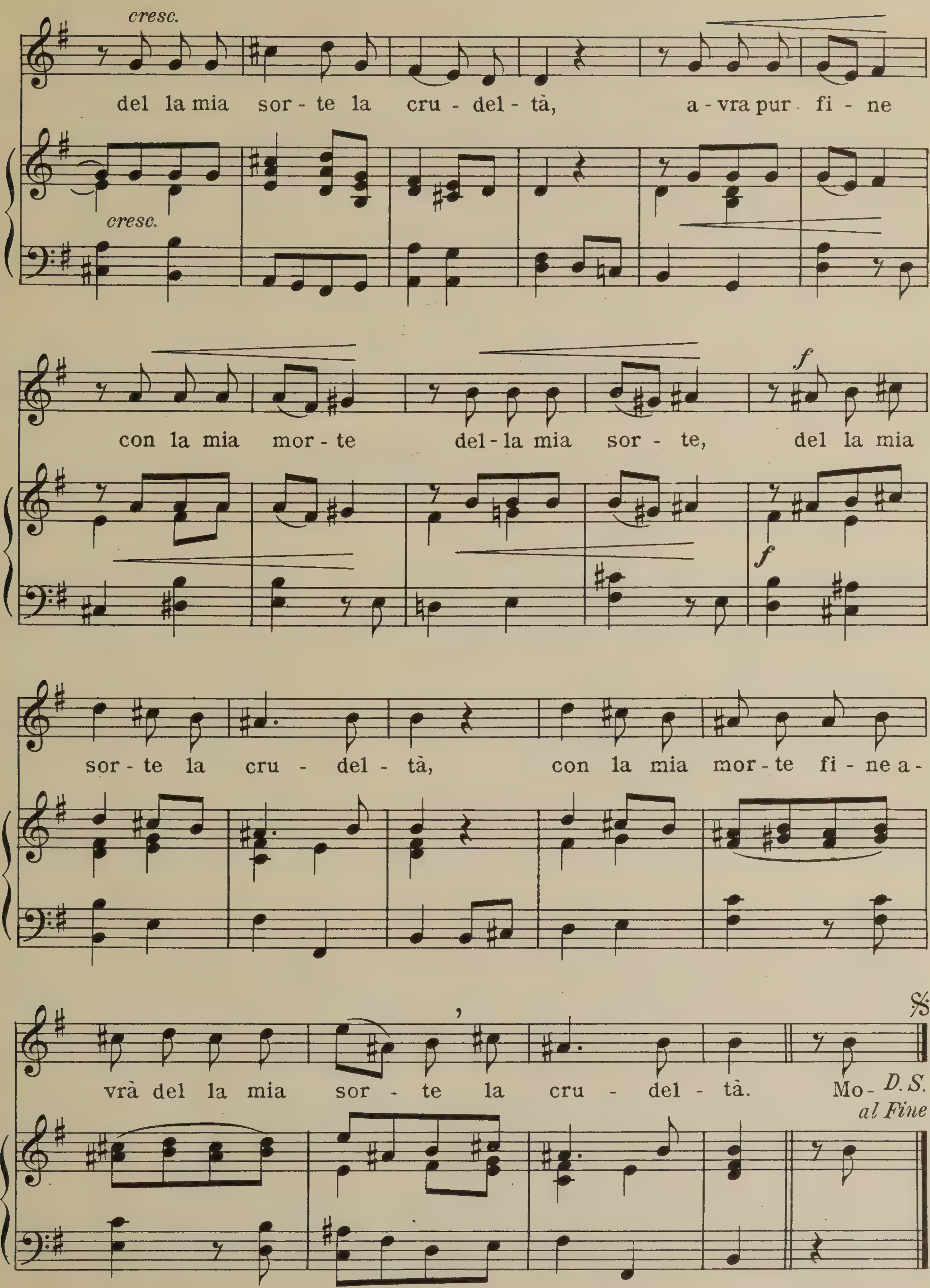
Morir vogl' io
I wish to die
Se del mio affano
If for my woe
Il ciel tiranno non ha pietà.
Tyrannical heaven has no pity.

Avrà pur fine
Then there will be an ending
Con la mia morte;
With my death;
Della mia sorte la crudeltà,
The cruelty of my destiny,
Avrà pur fine
Then will have an end
Con la mia morte.
With my death.


Allegro moderato
Mo - rir vogl' - i' - o, se del mio af - fan - no
il ciel ti - ran - no non ha pie - tà, se del mio af -
fan - no il ciel ti - ran - no non ha pie - tà,


p dolce
del mio af - fan - no non ha pie - tà, vo - gl'io mo -
rir, vo - gl'io mo - rir. Mo -
f
f
rir vogl' - i - o, se del mio af - fan - no il ciel ti -
ran - no, il ciel ti - ran - no non ha pie - tà,
f
f


vo-gl'io mo - rir, vo-gl'io mo - rir, se del mio af - fan - no il ciel ti -
ran - no non ha pie - tà.
Fine
A - vrà pur fi - ne con la mia mor - te del - la mia sor - te,


cresc.
del la mia sor - te la cru - del - tà, a - vra pur - fi - ne
cresc.
con la mia mor - te del - la mia sor - te, del la mia
f
f
sor - te la cru - del - tà, con la mia mor - te fi - ne a -
vrà del la mia sor - te la cru - del - tà. Mo -
D. S. al Fine

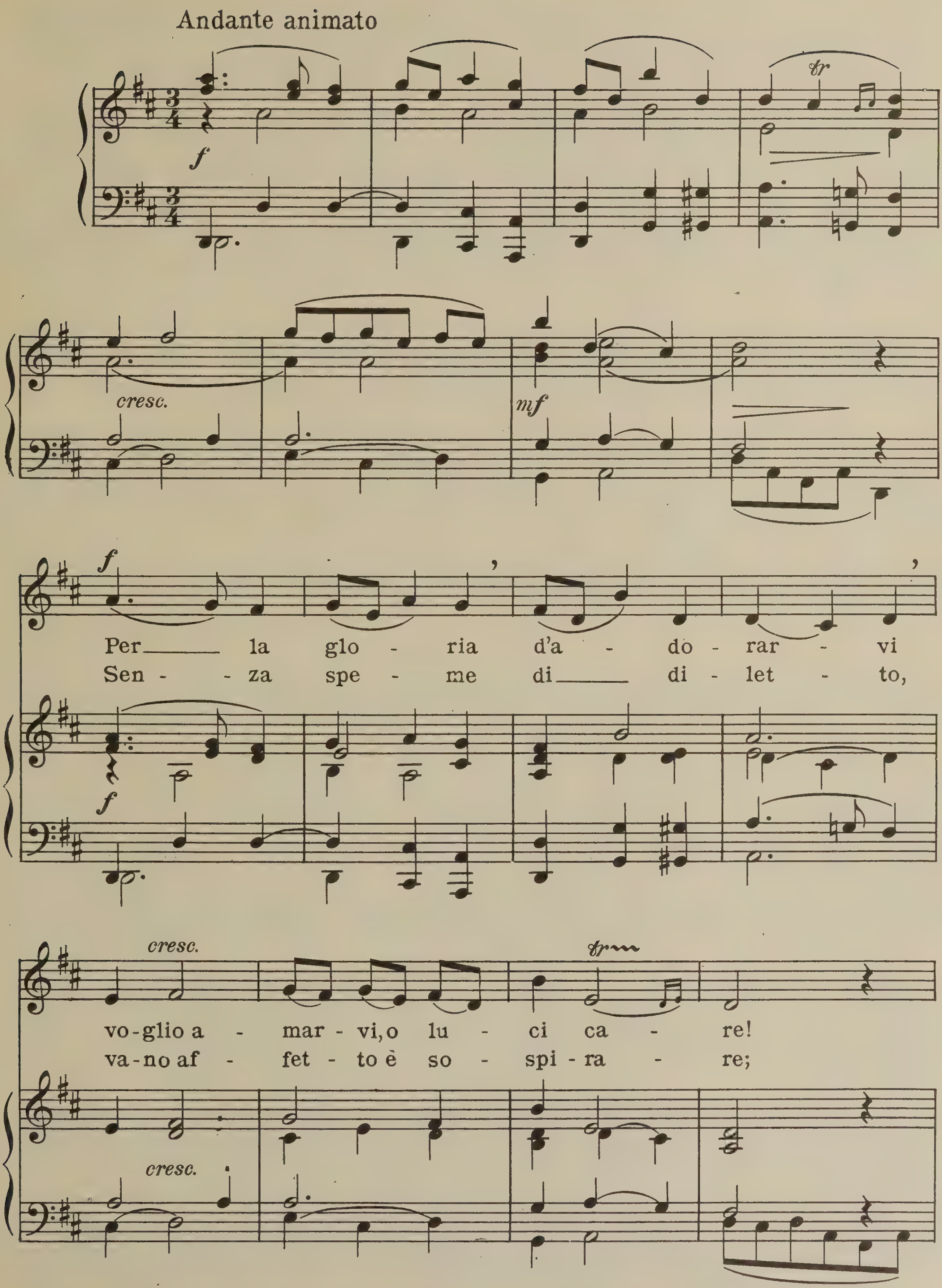
Per la gloria

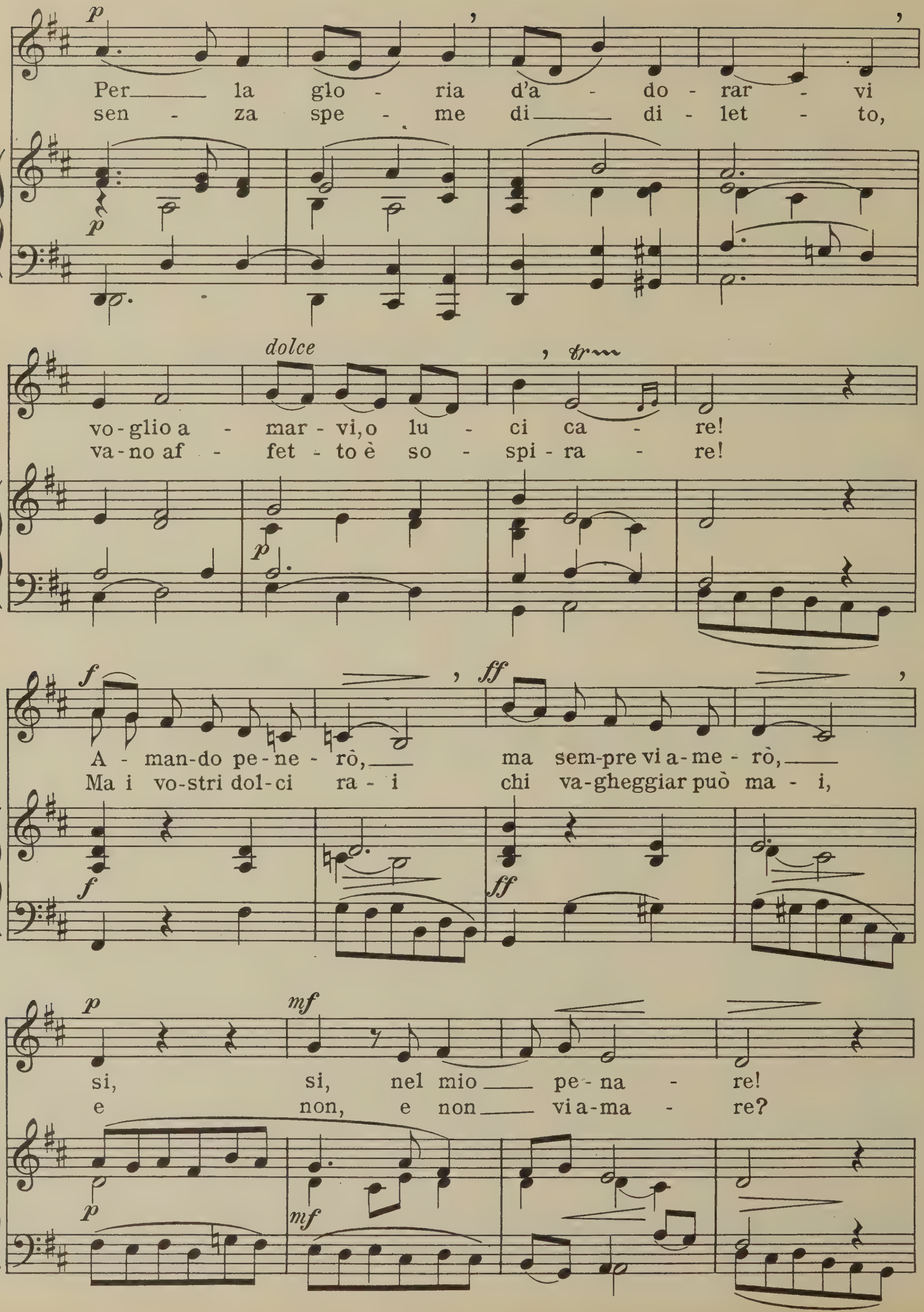
By G. B. Buonontini

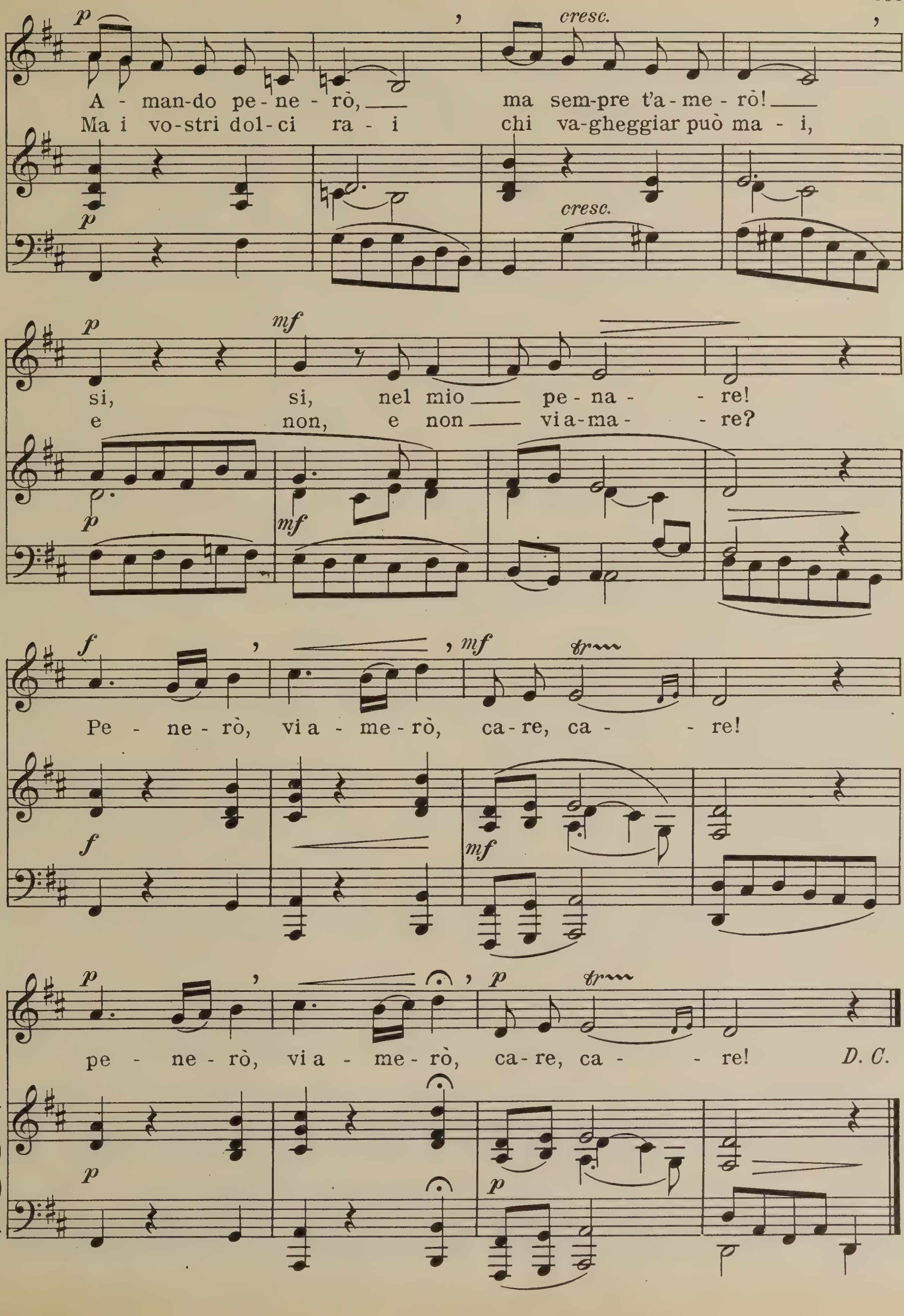
THIS aria is typical of the old classical Italian school; smooth flowing melody is the prominent musical characteristic. It has a range which places it within the reach of any medium voice, male or female. The trill in the seventh measure on "*care*" may commence on the upper auxiliary note, F♯, and finish with the two small notes of embellishment.

Per la gloria d'adorarvi
For the glory of adoring
Voglio amarvi, o luci care!
I wish to love those dear eyes!
Amando penerò
In loving I shall suffer
Ma sempre vi amerò,
But always I shall love,
Si, si, nel mio penare!
Yes, yes, though I shall suffer.

Senza speme diletto
Without hope I delight me
Vano affeto è sospirare;
And affection sighs in vain.
Ma i vostri dolci rai
But your sweet orbs
Chi vagheggiar può
Who can cherish
Mai e non vi amare?
And not love thee?


Andante animato
f
cresc.
mf
f
Per la glo - ria d'a - do - rar - vi
Sen - - za spe - me di di - let - to,
f
cresc.
vo-glio a - mar - vi, o lu - ci ca - re!
va-no af - fet - to è so - spi - ra - re;
cresc.


p
Per la glo - ria d'a - do - rar - vi
sen - za spe - me di di - let - to,
p
dolce
vo-glio a - mar - vi, o lu - ci ca - re!
va-no af - fet - to è so - spi - ra - re!
f
ff
A - man-do pe-ne - rò, ma sem-pre vi a-me - rò,
Ma i vo-stri dol-ci ra - i chi va-gheggiar può ma - i,
p
mf
si, si, nel mio pe-na - re!
e non, e non vi a-ma - re?


p
cresc.
A - man-do pe - ne - rò, ma sem-pre t'a - me - rò!
Ma i vo-stri dol - ci ra - i chi va-gheggiar può ma - i,
p
cresc.
p
mf
si, si, nel mio pe - na - re!
e non, e non via-ma - re?
p
mf
f
mf
Pe - ne - rò, vi a - me - rò, ca - re, ca - re!
f
mf
p
p
pe - ne - rò, vi a - me - rò, ca - re, ca - re!
D. C.
p
p

Spesso vibra per suo gioco

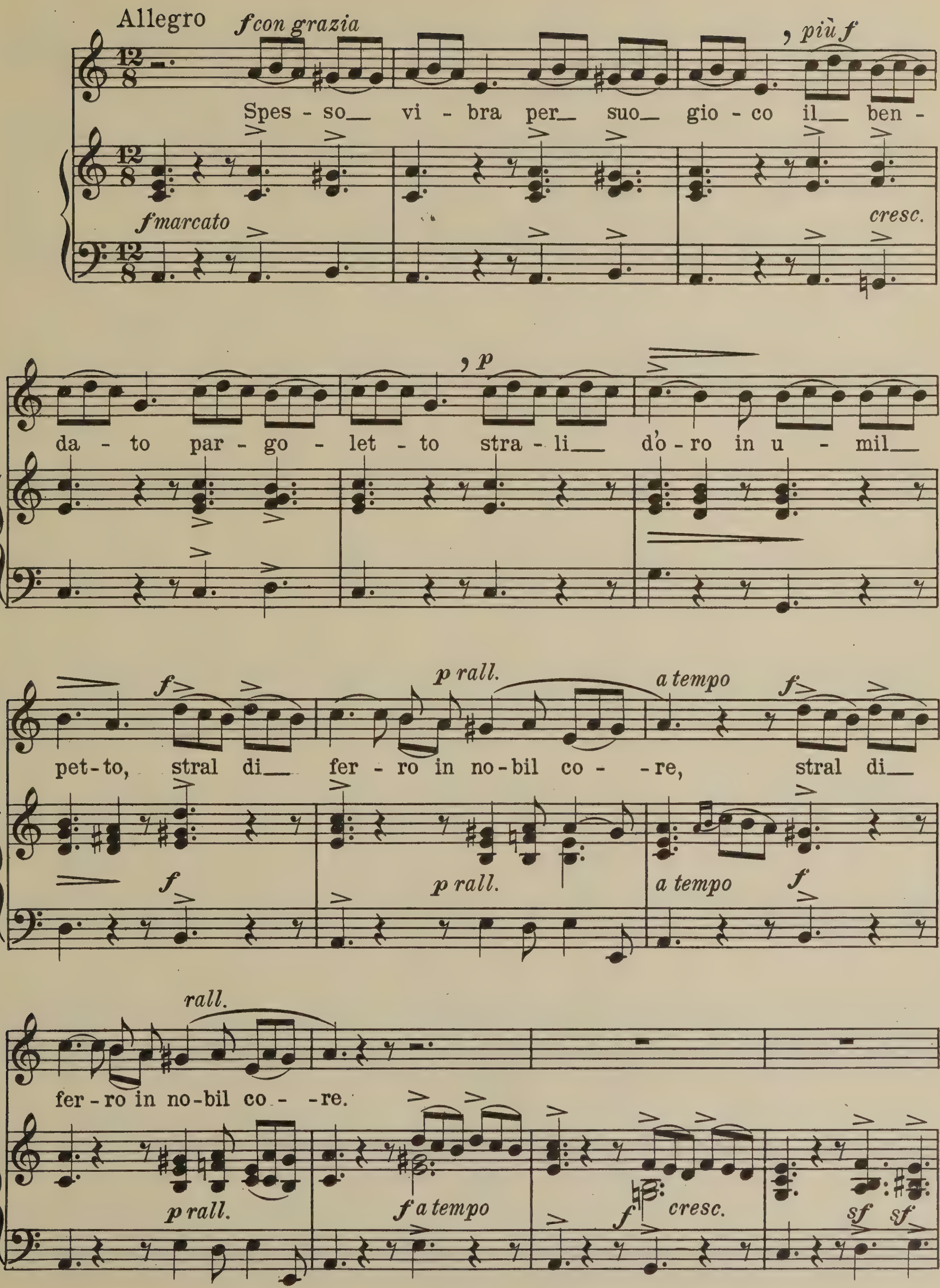
By Alessandro Scarlatti

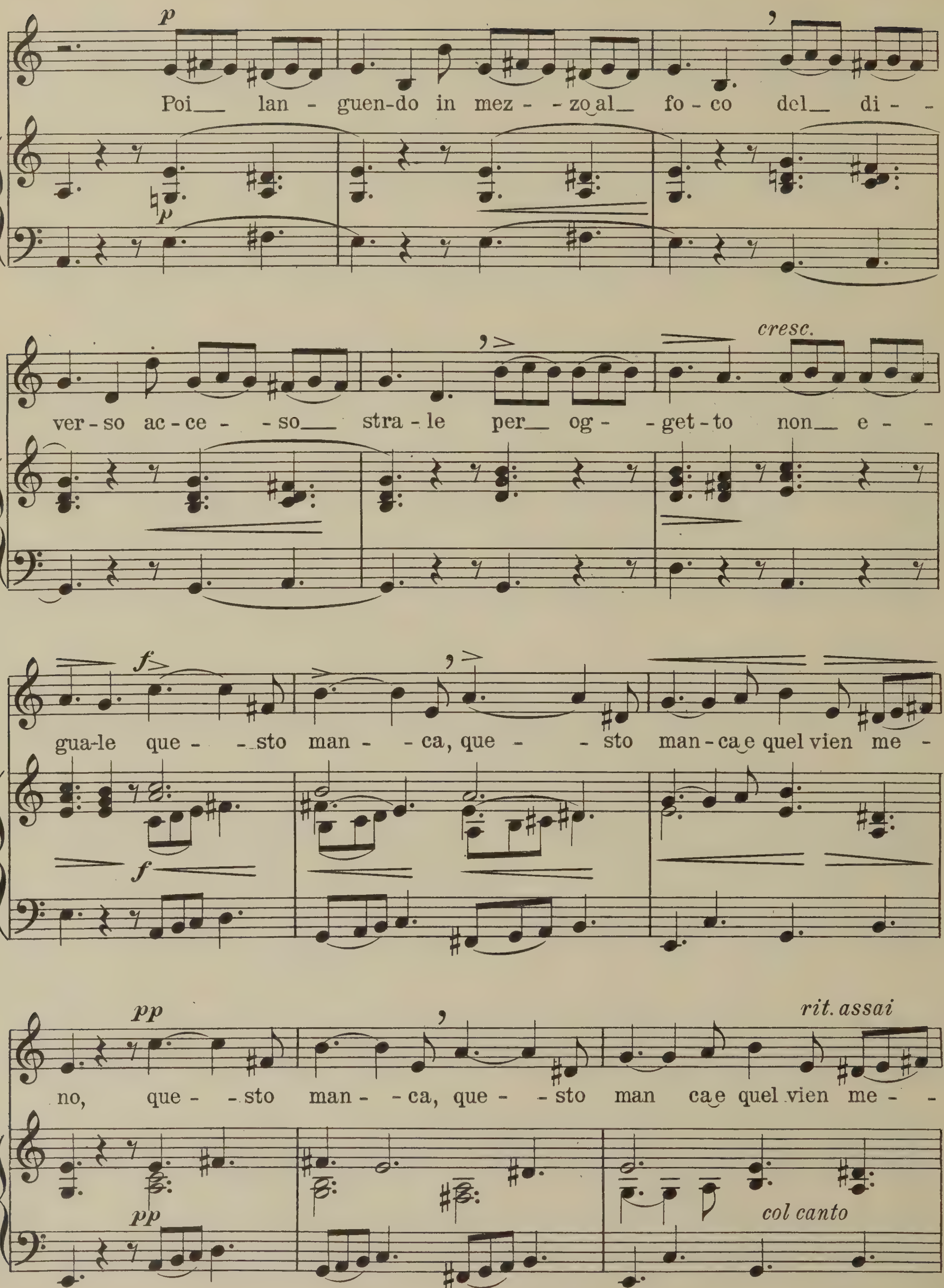
FREQUENT reference has been made in this collection to the plan of selecting passages from a song for use as exercise or practice material. This song, "*Spesso vibra,*" furnishes a most admirable example of a composition in regular song form which can also be used as straight technical material in the singing of triplet figures.

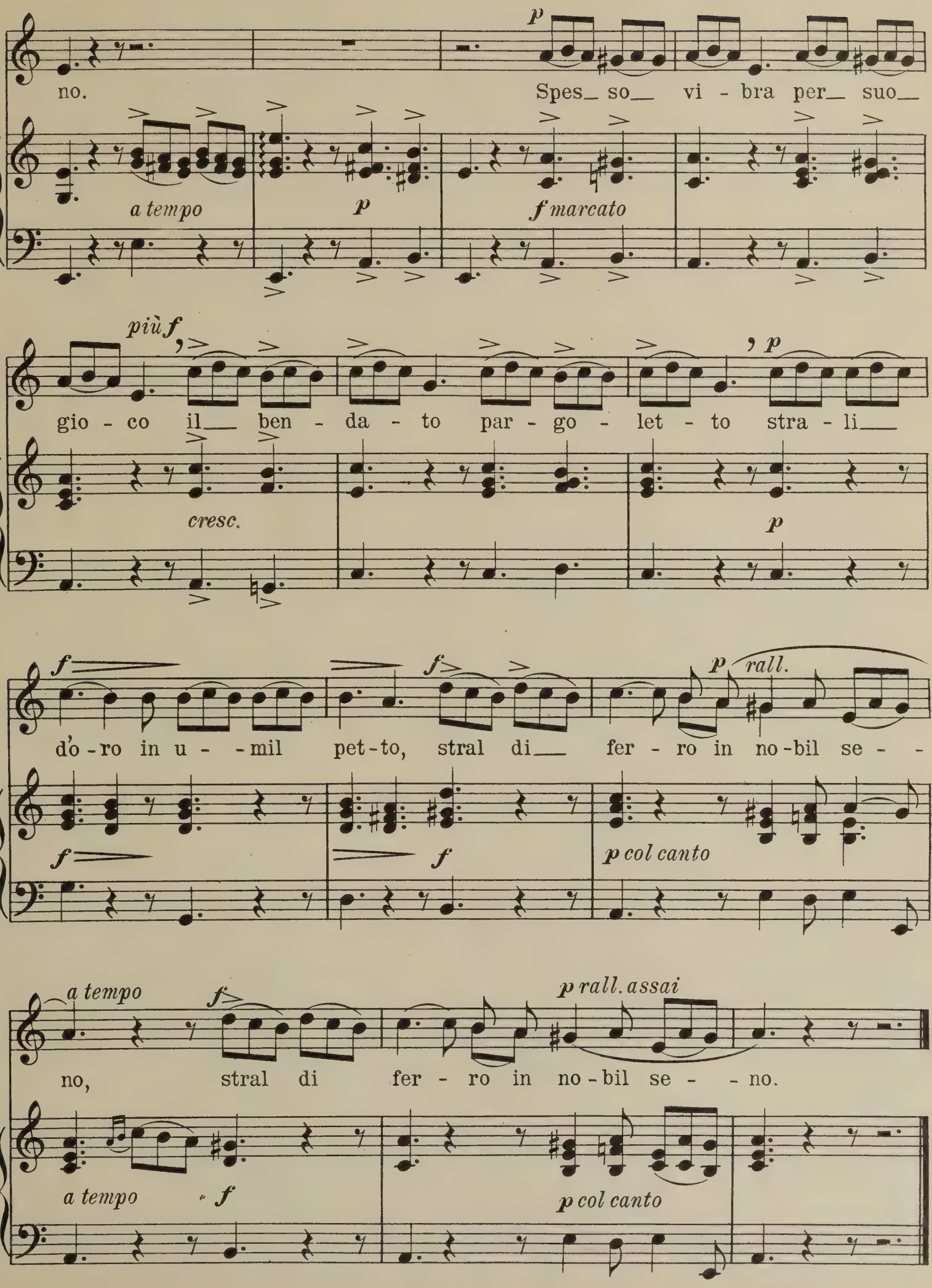
The movement is rapid; when the music has been mastered the tempo is at least two counts to the minute. This rapid movement brings in the possibility of two troublesome items, namely, jerkiness and uncertain intonation. This point is discussed in other sections and the student should, by this time, have learned that triplet figures easily become "jumpy" or, as one writer expresses it, "jiggy" if a good model is not available. These triplet figures are to be rendered in a smooth, graceful style, each eighth note of a group with the same time value as the others and also the same weight of tone, with especial attention to the smooth passing from the last tone of one group to the first of the next.

Several points to which attention may be called are the interesting sequential melodic progressions on the third page of the song to the words "*questo manca*"; the transposition of the opening strain into the key of the dominant; the return of the main or opening theme, on the third page of the song, in the dynamic degree *piano* whereas it was first given out as *forte;* the *rallentando assai* at the close.

Spesso vibra per suo gioco
Ofttimes quivering with joy
Il bendato pargoletto strali d'oro
With golden arrow does [the blindfold boy]
In umil petto,
[Pierce] a humble bosom
Stral di ferro in nobil core.
[Sometimes] with iron dart a noble heart.
Poi languendo in mezzo al foco
Then languishing in the flames [of love],
Del diverso acceso strale
Convulsed by such stray darts,
Per oggetto non eguale
[Aimed] at objects so unequal
Questo manca e quel vien meno.
Who would not lack confidence?


Allegro
f con grazia
più f
Spes - so vi - bra per suo gio - co il ben -
f marcato
cresc.
p
da - to par - go - let - to stra - li d'o - ro in u - mil
p rall.
a tempo
pet - to, stral di fer - ro in no - bil co - re, stral di
p rall.
a tempo
f
rall.
fer - ro in no - bil co - re.
p rall.
f a tempo
f
cresc.
sf sf


p
Poi lan - guen-do in mez - - zo al fo - co del di - -
ver - so ac - ce - - so strale per og - - get - to non e - -
cresc.
gua-le que - - sto man - - ca, que - - sto man - ca e quel vien me -
f
pp
no, que - - sto man - - ca, que - - sto man ca e quel vien me - -
rit. assai
col canto


no. Spes- so- vi - bra per- suo-
a tempo
p
f marcato
più f
gio - co il- ben - da - to par - go - let - to stra - li-
cresc.
p
d'o - ro in u - - mil pet - to, stral di- fer - ro in no - bil se - -
rall.
p col canto
a tempo
no, stral di fer - ro in no - bil se - - no.
p rall. assai
a tempo
p col canto

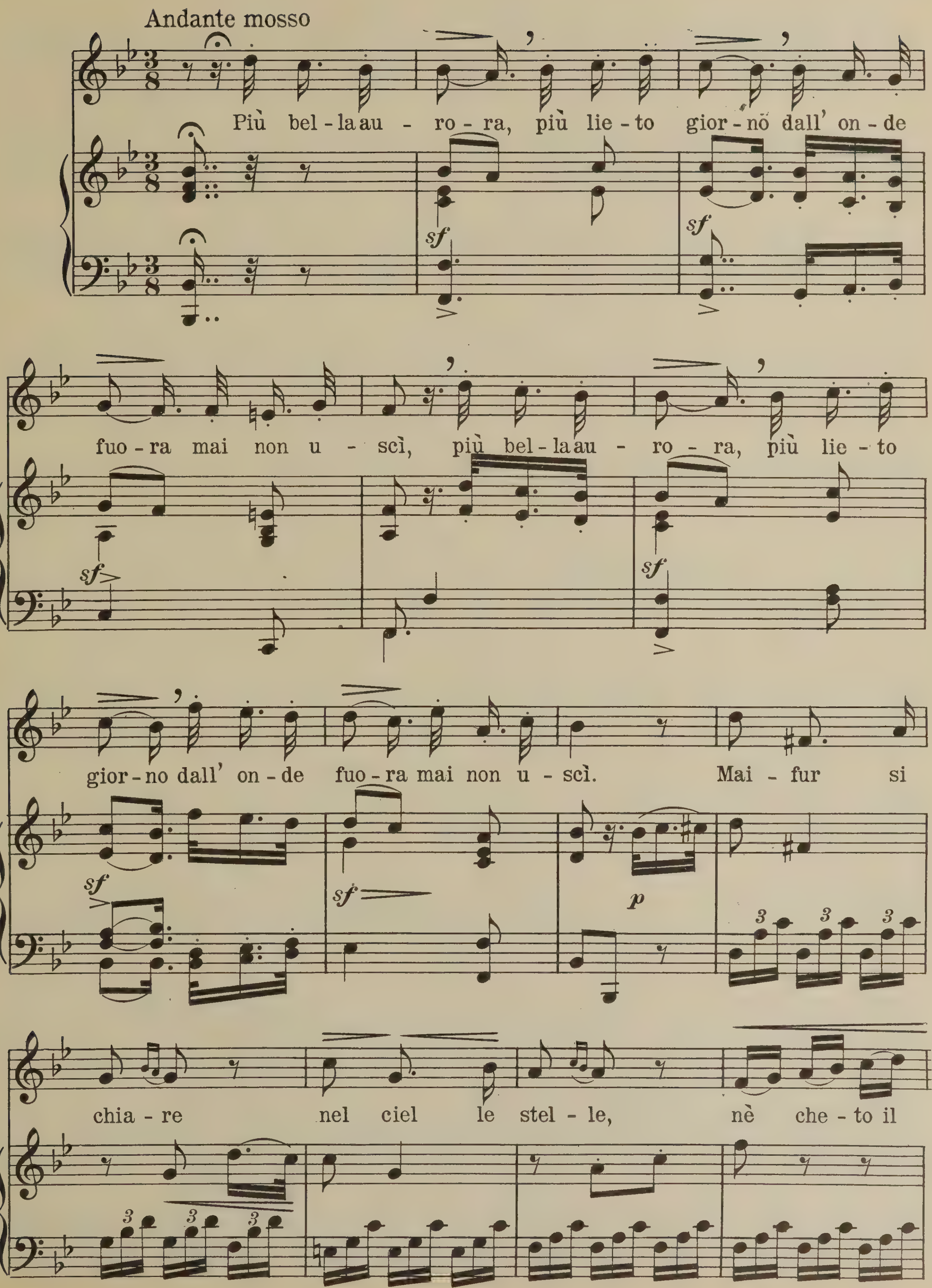
Più bella aurora

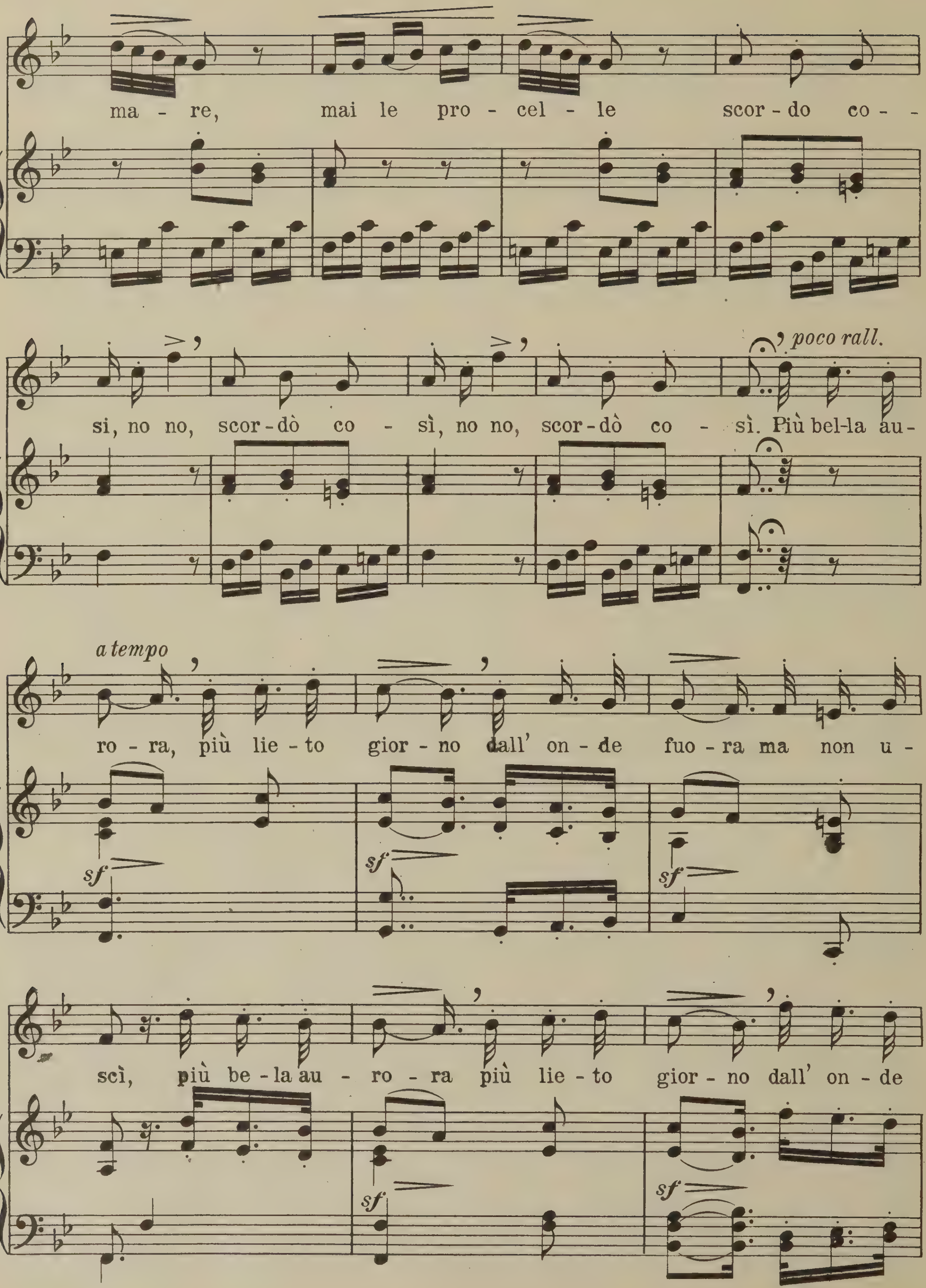
By B. Asioli

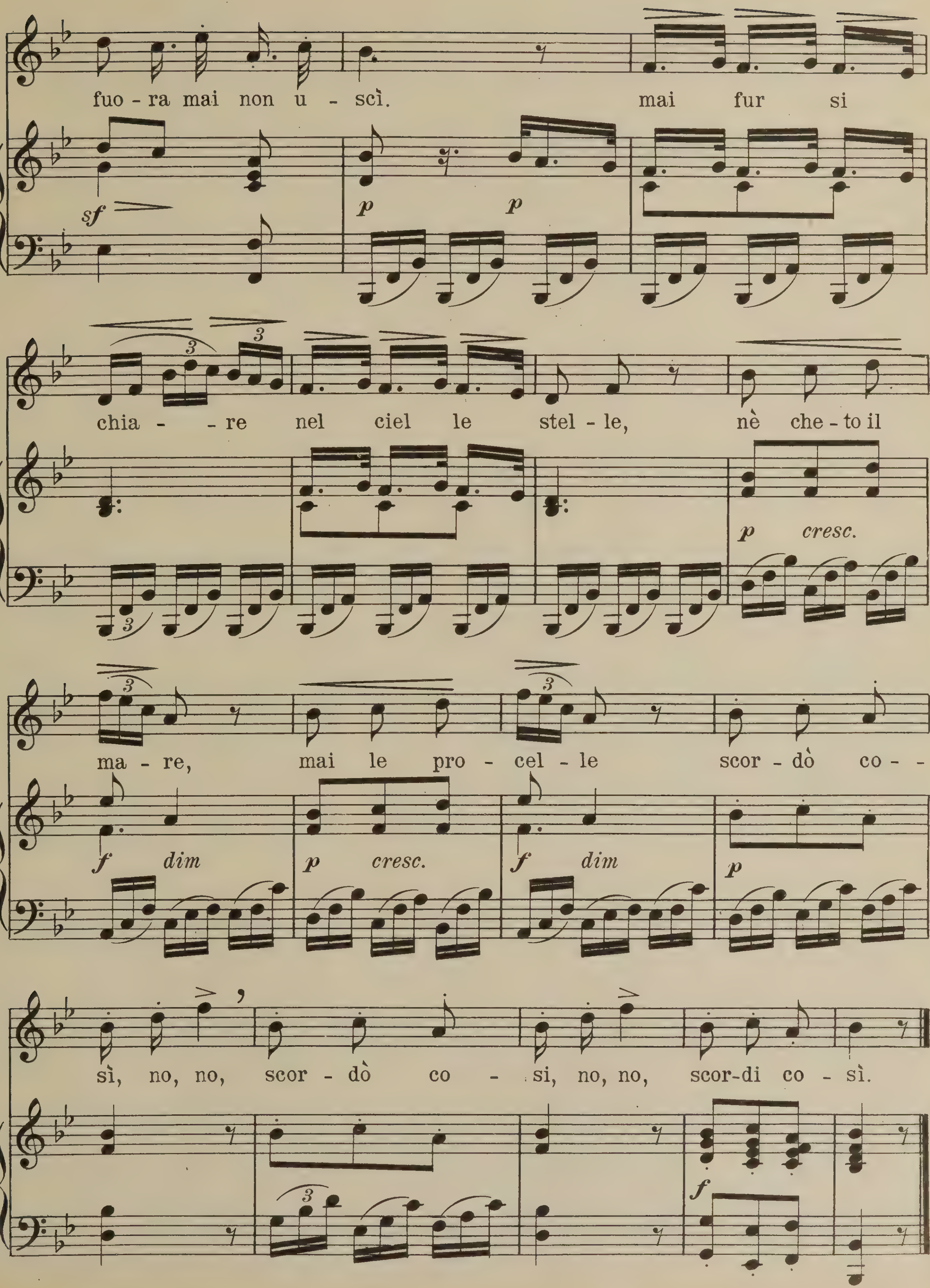
"PIÙ BELLA AURORA" is a graceful, charming number in canzonetta style, stimulating to the singer. The phrases "rhyme" effectively with each other, and give a sense of melodic unity that is very satisfactory. Simplicity, ease, and attention to pure tone are points to receive special consideration on the part of the singer.

The passage near the close of the song "*mai fur si chiare nel ciel le stelle*" is a delightful example of the charm of the old Italian school of writing for the voice.

Più bella aurora, più lieto giorno
[No] brighter dawn, [no] gayer morn
Da'l' onde fuora mai-non uscì;
Ever came up from the ocean;
Mai fur si chiare nel ciel le stelle,
Never were sky and stars so clear,
Nè cheto il mare,
Nor so quiet the sea,
Mai le procelle scordo cosi,
Never was the tempest so forgotten,
No, no, scordo cosi.
No, no, so forgotten.


Andante mosso
Più bel - la au - ro - ra, più lie - to gior - nõ dall' on - de
fuo - ra mai non u - scì, più bel - la au - ro - ra, più lie - to
gior - no dall' on - de fuo - ra mai non u - scì. Mai - fur si
chia - re nel ciel le stel - le, nè che - to il


ma - re, mai le pro - cel - le scor - do co - -
poco rall.
si, no no, scor - dò co - sì, no no, scor - dò co - sì. Più bel-la au -
a tempo
ro - ra, più lie - to gior - no dall' on - de fuo - ra ma non u -
sf
scì, più be - la au - ro - ra più lie - to gior - no dall' on - de

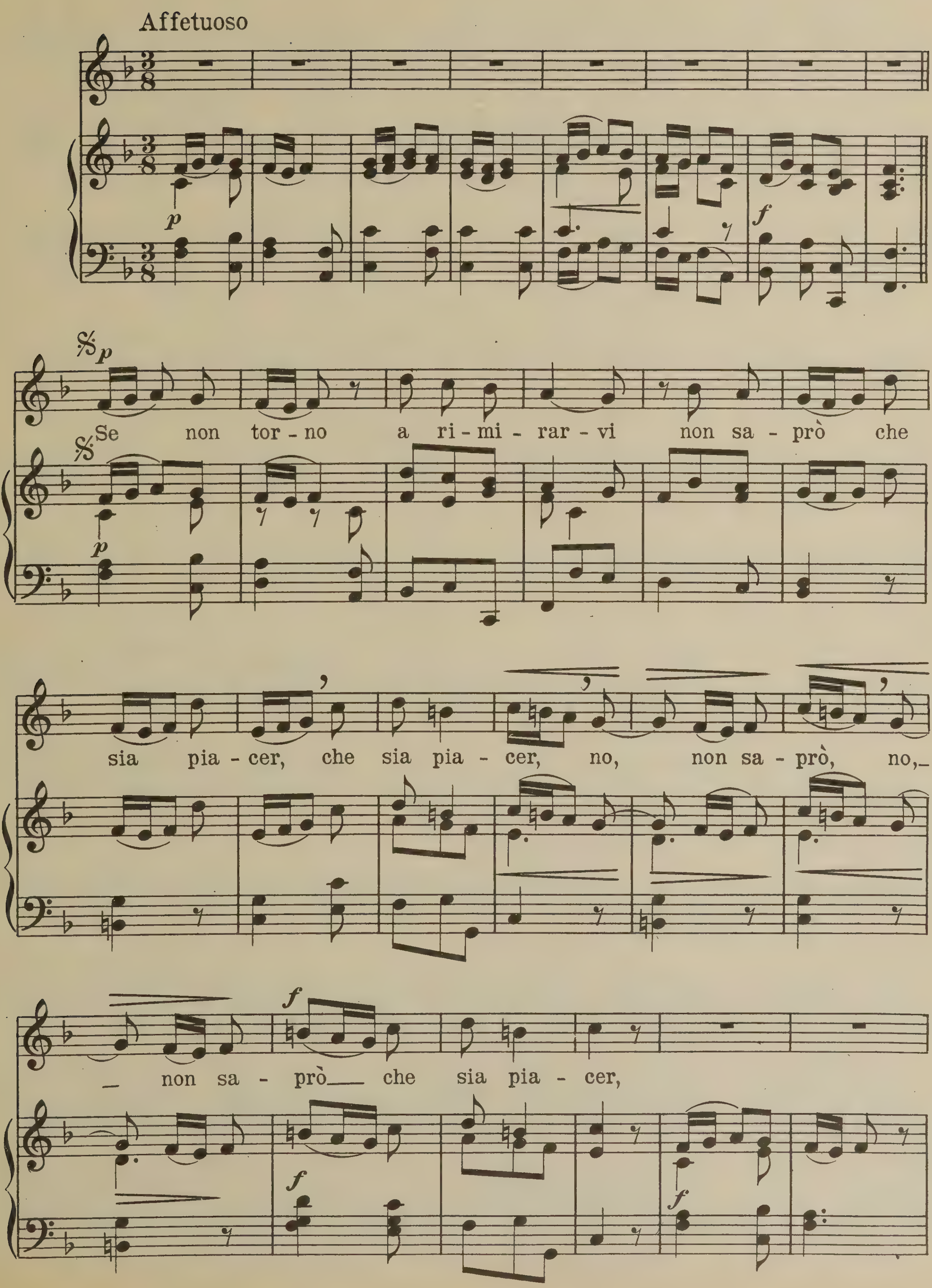

fuo - ra mai non u - scì. mai fur si
chia - - re nel ciel le stel - le, nè che - to il
ma - re, mai le pro - cel - le scor - dò co - -
sì, no, no, scor - dò co - si, no, no, scor-di co - sì.
sf
p
p
p cresc.
f dim
p cresc.
f dim
p
f

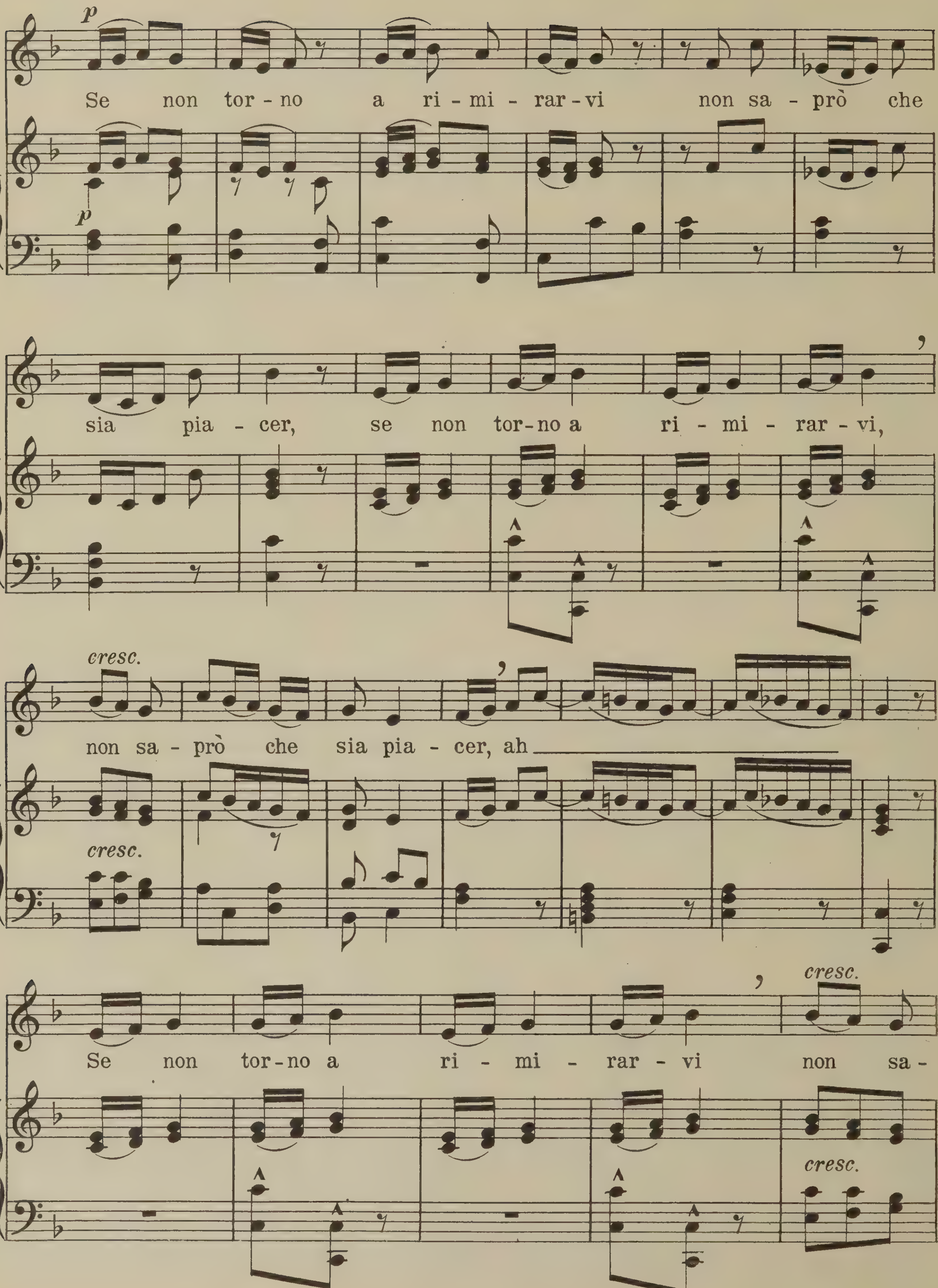
Se non torno

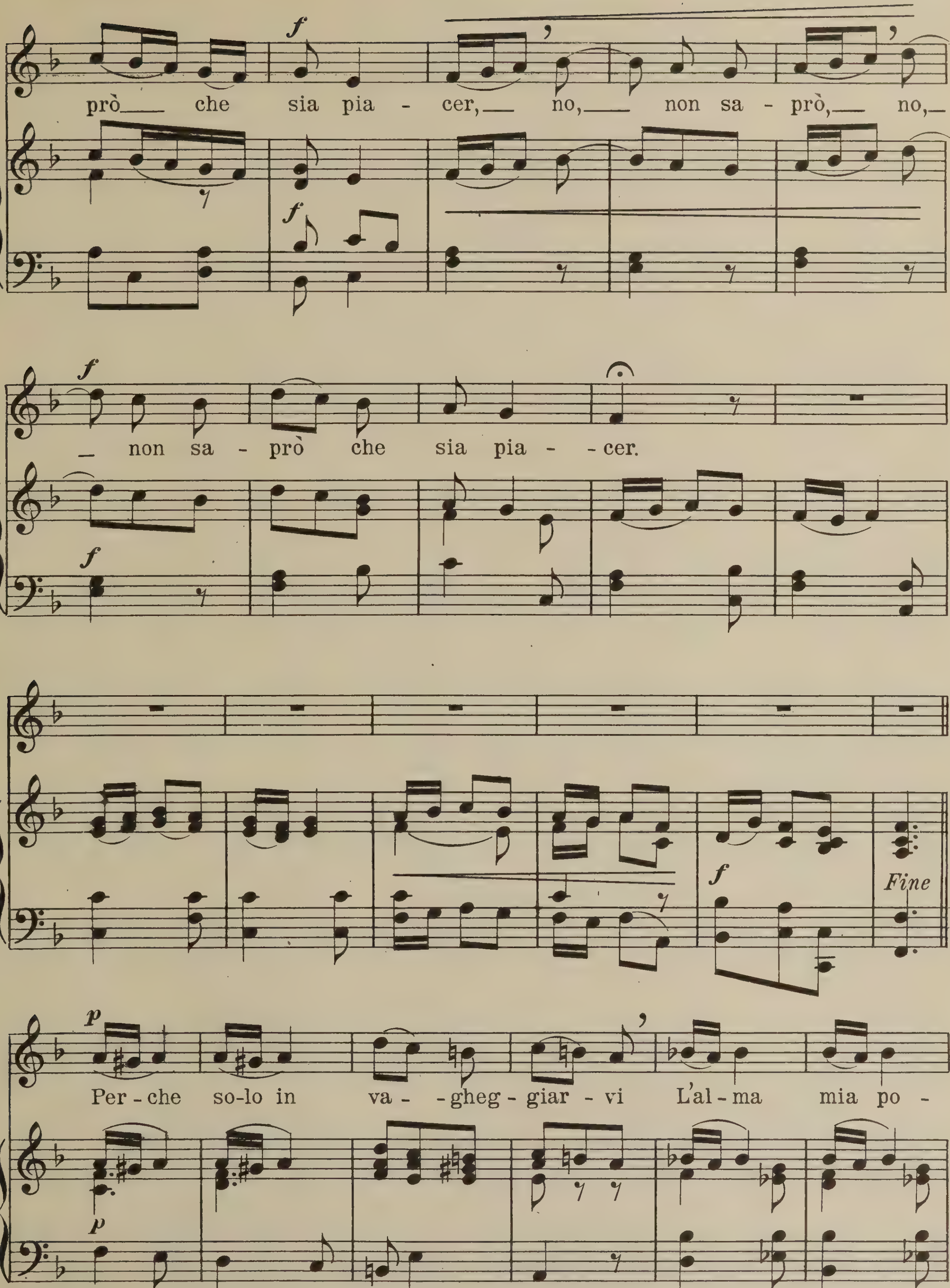
By Emanuele d'Astorga

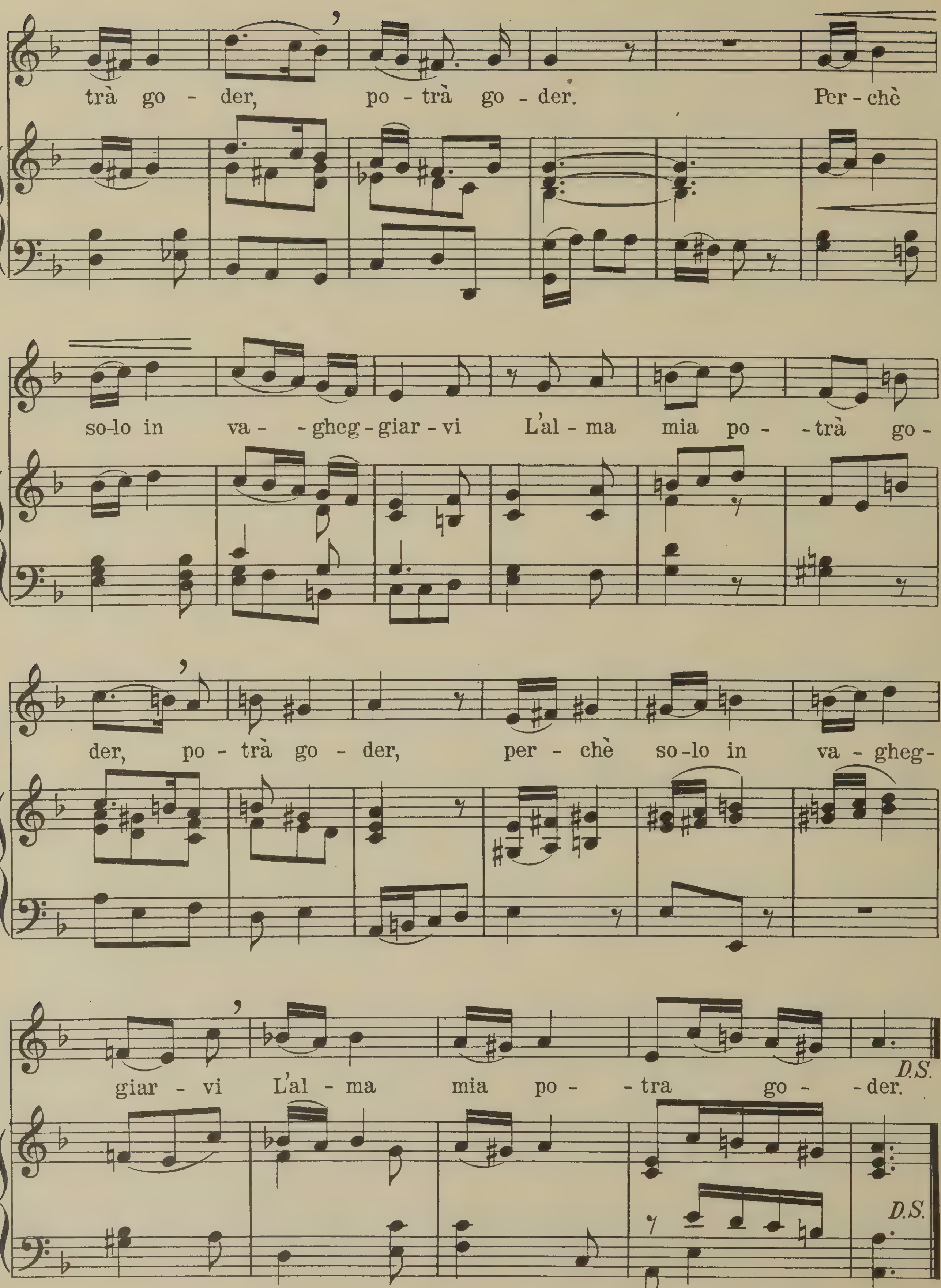
IN this aria we have a simple, appealing melody, in moderato movement. The little rhythmical figure of two sixteenths and an eighth, as in the second measure of the song, is always to be smooth, with correct intonation. For example, in the sixth measure, be sure to sing F♮, not a semitone lower than G, that is F♯. On the second page is a short florid passage that can be sung to the vowel "ah" if desired; do not accent the syncopated notes. The contrasting minor section calls for an expressive rendering. The student will recall that most of the Italian arias have a middle or contrasting section in the minor.

Se non torno a rimirarvi
If I return not to see [thee] again
Non saprò che sia piacer,
I shall never know what is pleasure,
Perchè solo in vagheggiarvi
For only in cherishing [you]
L'alma mia potrà goder.
My soul will be able to rejoice.


Affetuoso
Se non tor - no a ri - mi - rar - vi non sa - prò che
sia pia - cer, che sia pia - cer, no, non sa - prò, no,
non sa - prò che sia pia - cer,


p
Se non tor - no a ri - mi - rar - vi non sa - prò che
p
sia pia - cer, se non tor - no a ri - mi - rar - vi,
cresc.
non sa - prò che sia pia - cer, ah
cresc.
cresc.
Se non tor - no a ri - mi - rar - vi non sa -
cresc.


prò che sia pia - cer, no, non sa - prò, no,
non sa - prò che sia pia - - cer.
Fine
Per - che so - lo in va - - gheg - giar - vi L'al - ma mia po -


trà go - der, po - trà go - der. Per - chè
so-lo in va - - gheg - giar - vi L'al - ma mia po - - trà go -
der, po - trà go - der, per - chè so-lo in va - gheg-
giar - vi L'al - ma mia po - - tra go - - der.
D.S.
D.S.

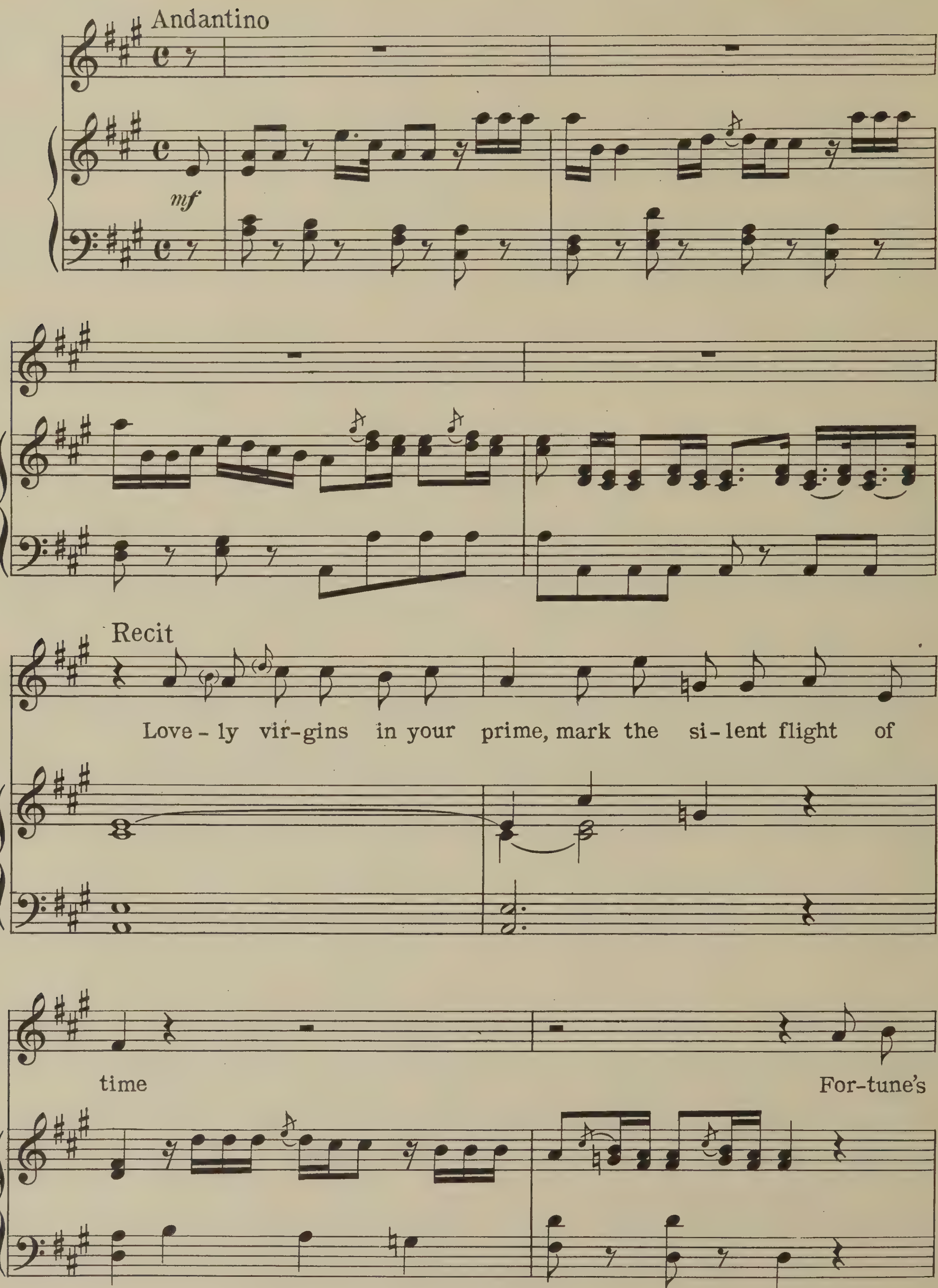
Let Not Age

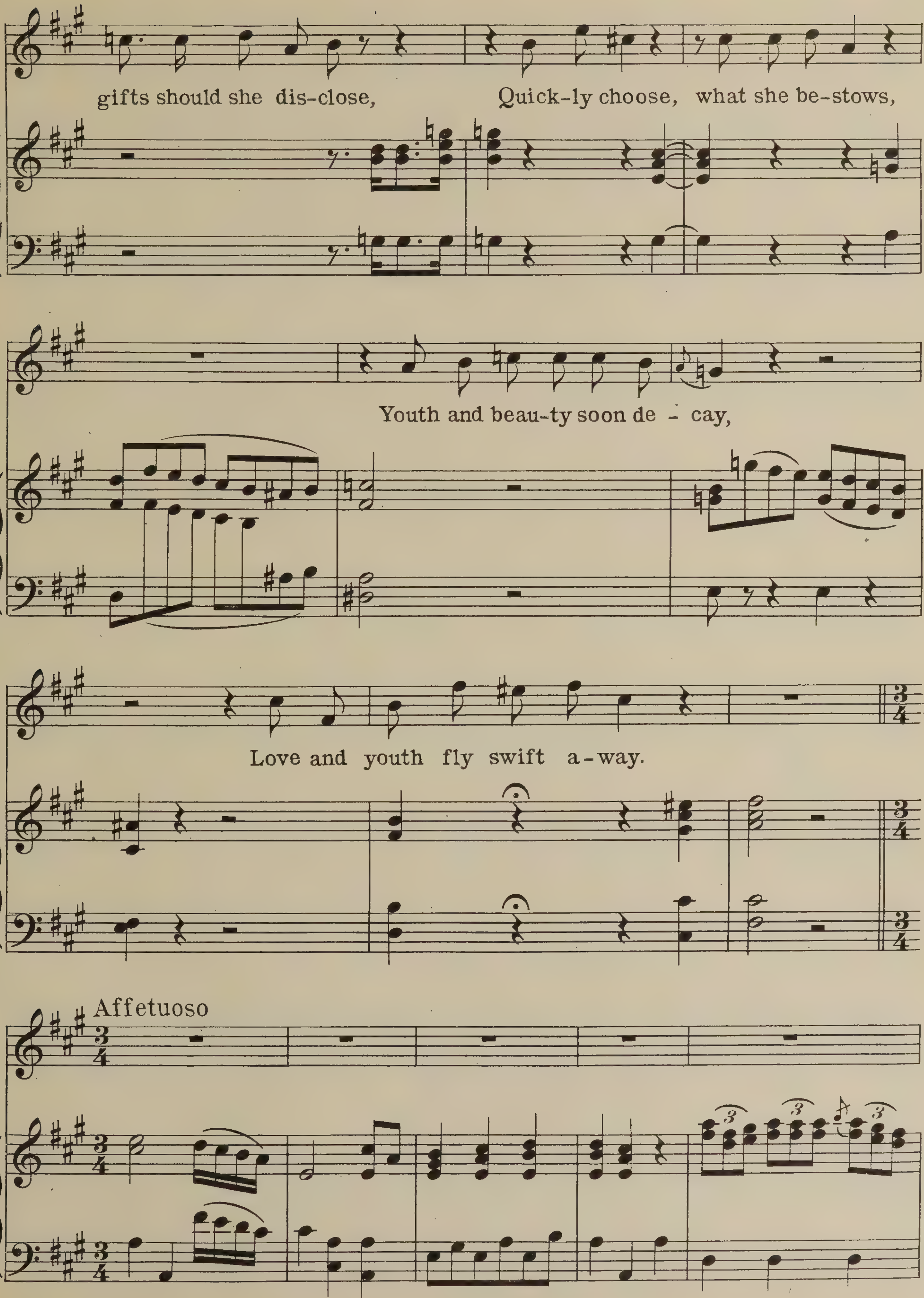
By G. Giordani

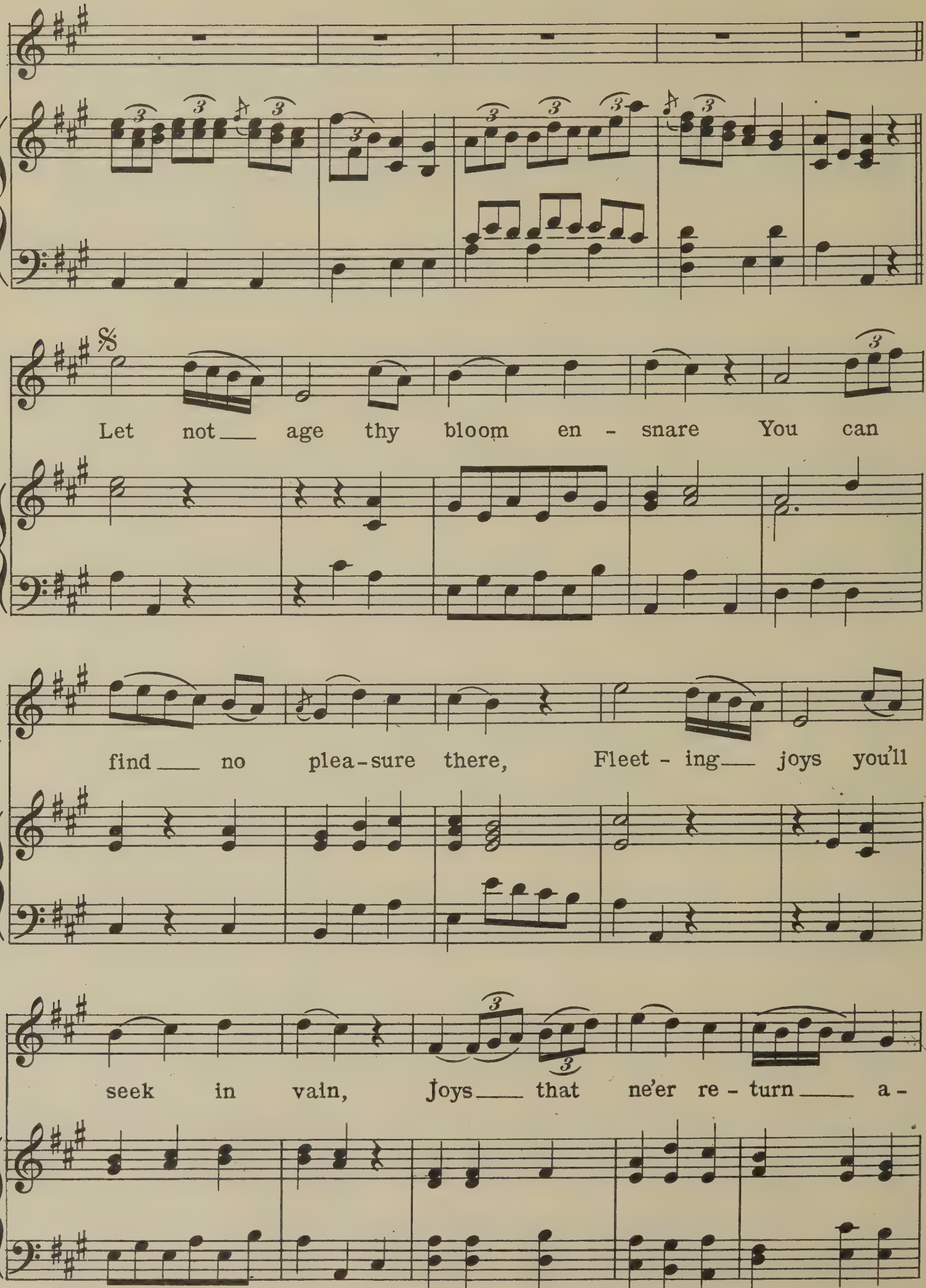
GIORDANI (1744–1798) was an Italian composer who passed the middle years of his life as a teacher and composer, in London, which accounts for the English text to this song. Yet the style of the music is essentially that of the classical Italian school, and for this reason it is included in this section as a study in applying to the singing of English such mastery of Italian song as may have been acquired through the study of the previous numbers with Italian text.

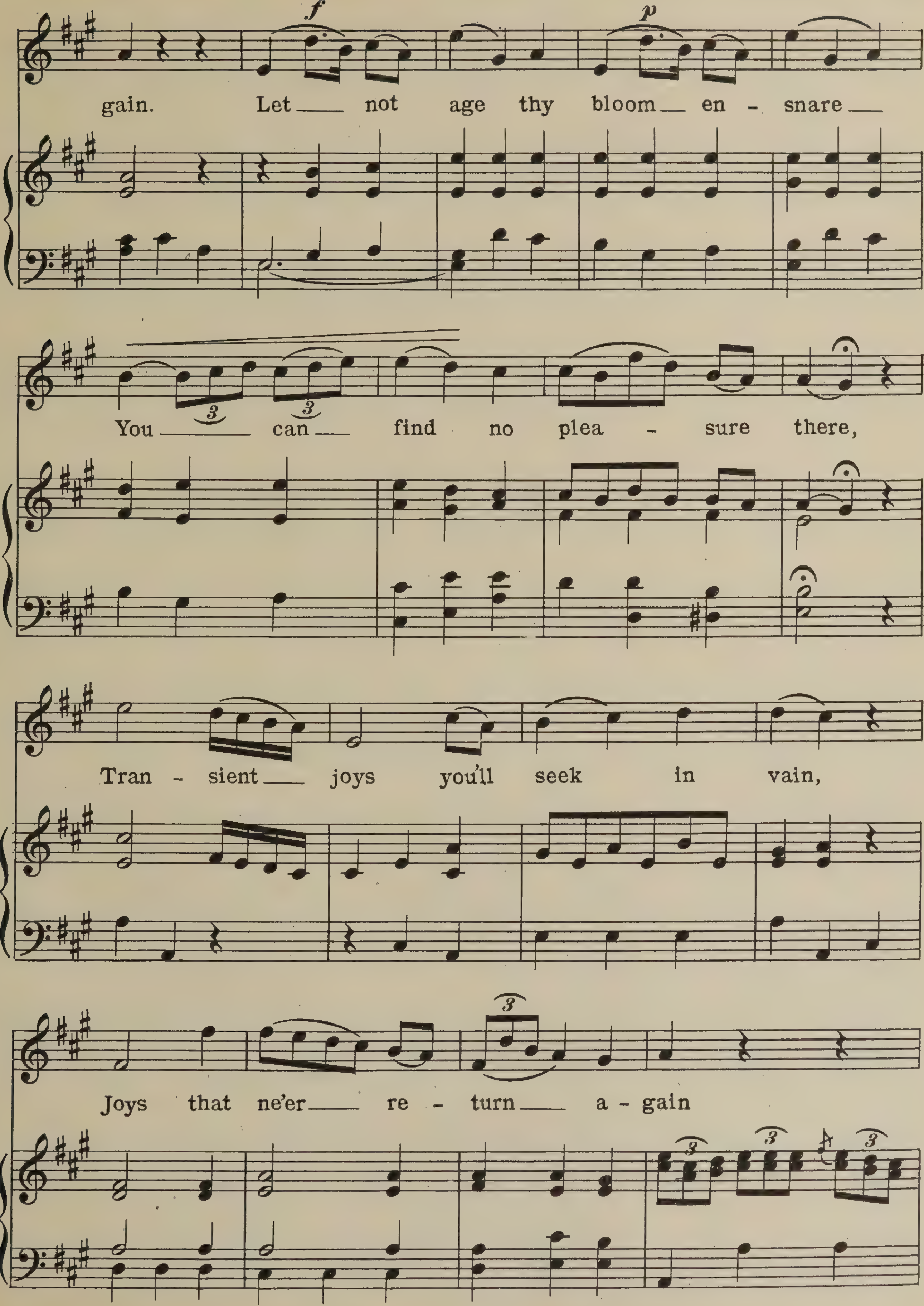
In spite of the greater number of consonants found in the English words, especially final consonants, the student is to seek a full, rich, sustained tone quality. By way of comparison note the lines: "Let not age thy bloom ensnare," in which each word except "thy" ends with a consonant, and the lines "Fleeting joys you'll seek in vain," in which each word has a final consonant, and "Joys that ne'er return again" with the Italian text of other songs in this section and observe the almost complete absence of final consonants.

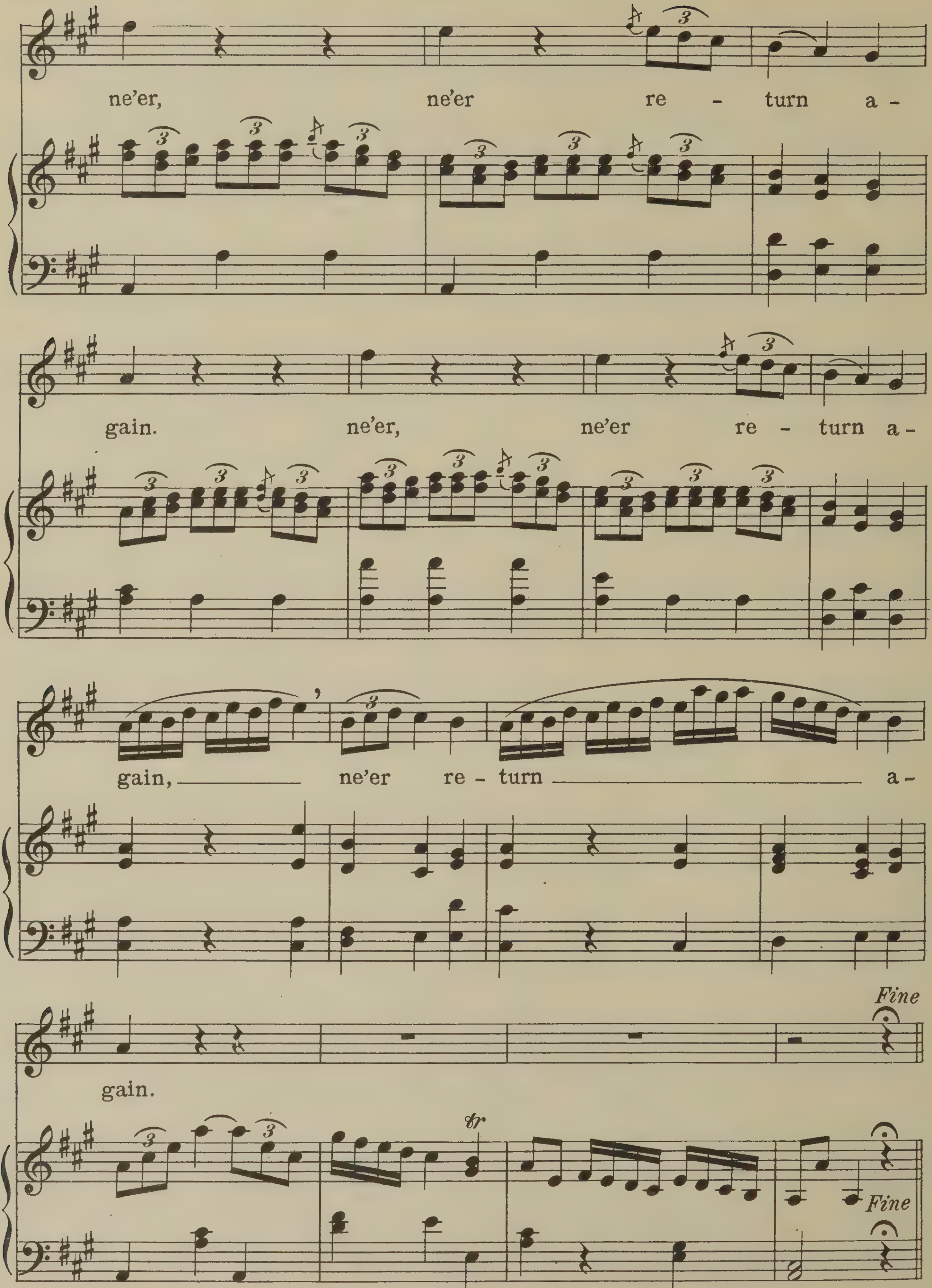
Bear in mind that English sounds such as l, n, th(thy), m, s(joys), etc., can be given a shade of vocal sound. Slightly prolong them and let the action of the vocal organs be soft and flexible, not hard in the effort to make sharp consonants. The florid passage just before the *D.S.* must lead smoothly to the return to the air proper on the third page of music. Take a breath between.

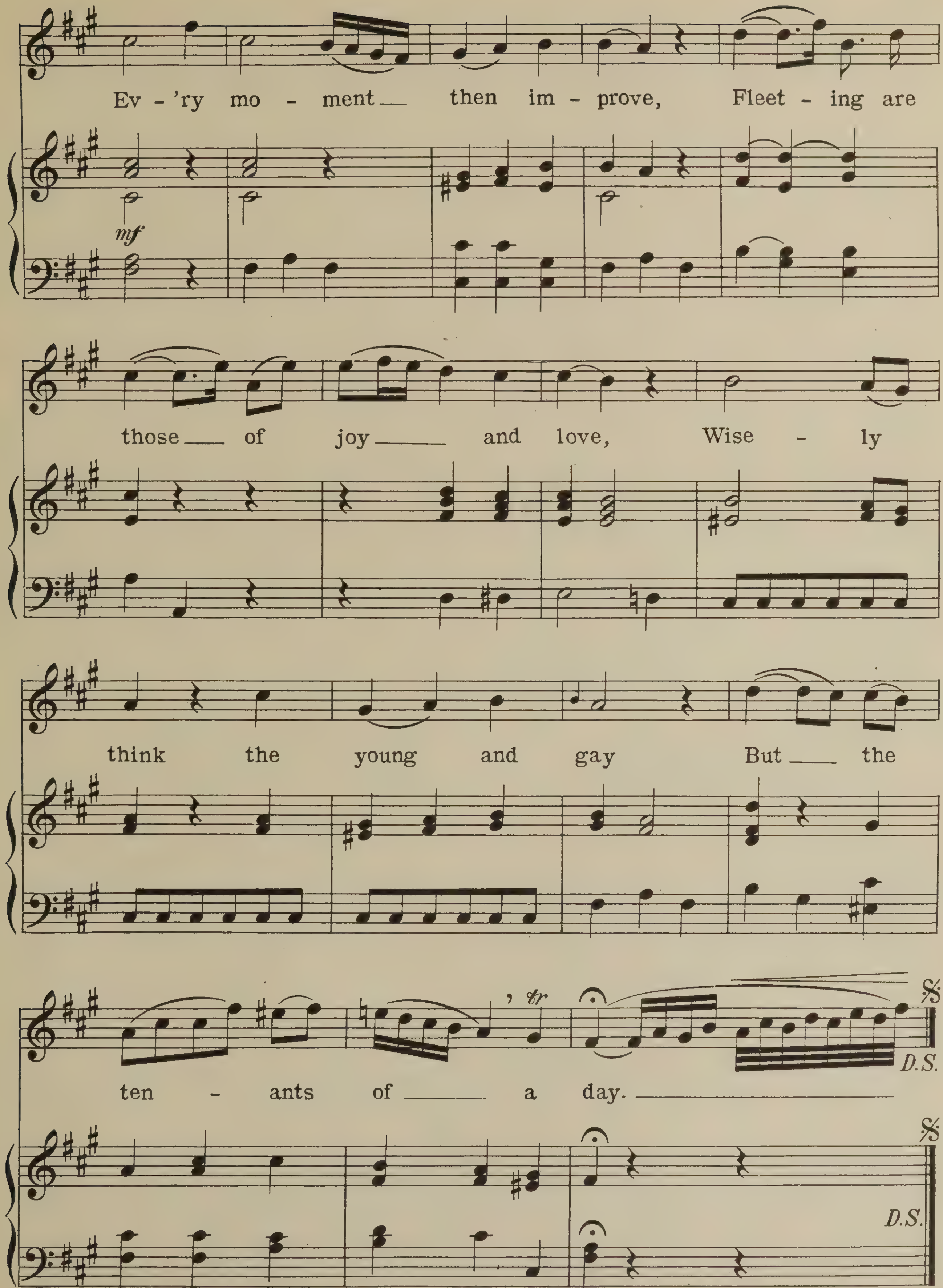

Andantino
mf
Recit
Love - ly vir-gins in your prime, mark the si - lent flight of
time
For-tune's


gifts should she dis-close, Quick-ly choose, what she be-stows,
Youth and beau-ty soon de - cay,
Love and youth fly swift a-way.
Affetuoso


Let not age thy bloom en - snare You can
find no plea - sure there, Fleet - ing joys you'll
seek in vain, Joys that ne'er re - turn a -


f
p
gain. Let not age thy bloom en - snare
You can find no plea - sure there,
Tran - sient joys you'll seek in vain,
Joys that ne'er re - turn a - gain


ne'er, ne'er re - turn a -
gain. ne'er, ne'er re - turn a -
gain, ne'er re - turn a -
gain.
Fine
tr
Fine

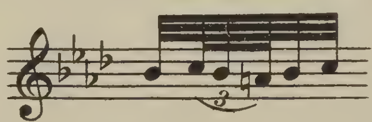

Ev - 'ry mo - ment then im - prove, Fleet - ing are
those of joy and love, Wise - ly
think the young and gay But the
ten - ants of a day.
mf
D.S.
D.S.

Timor mi scaccia

By B. Asioli

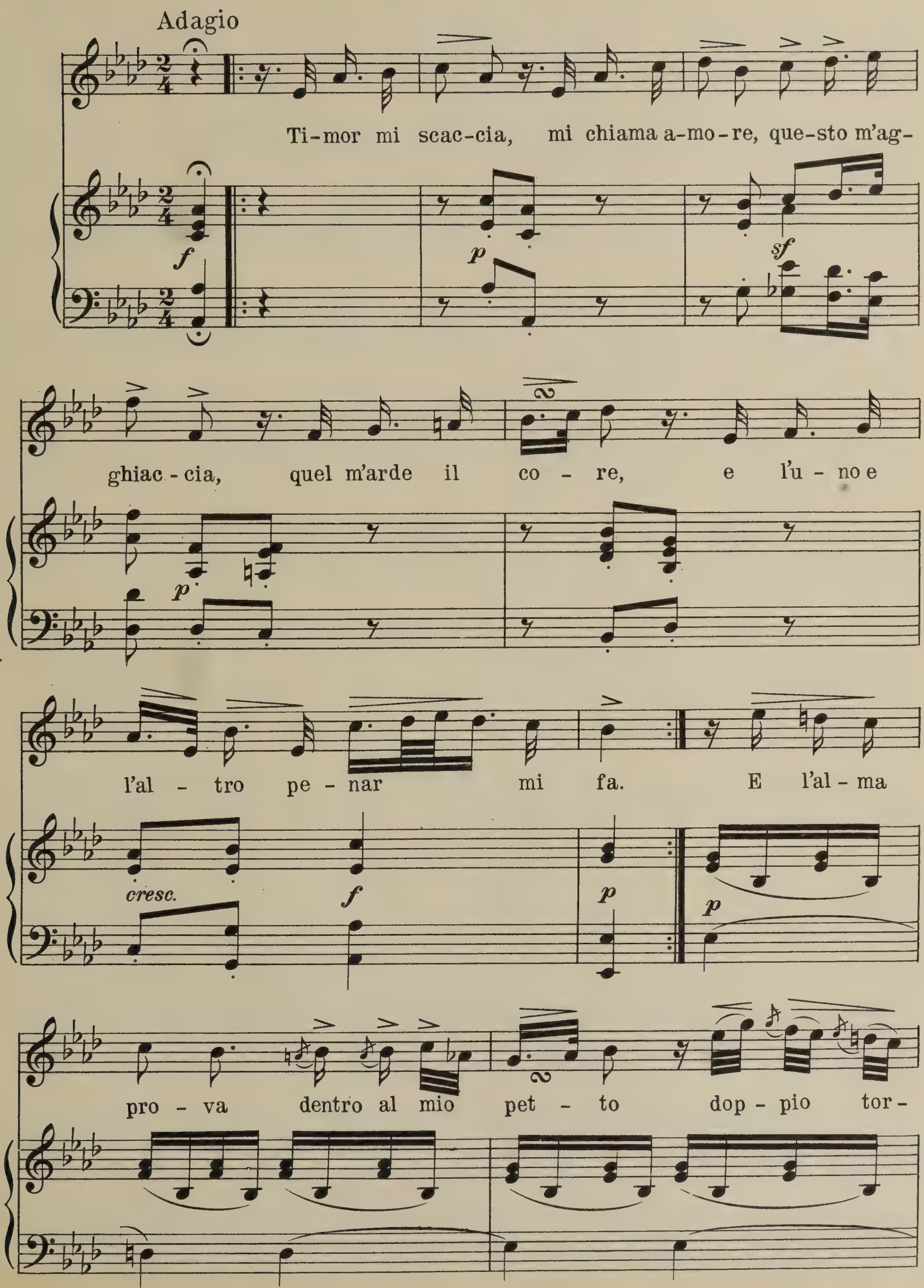
ASIOLI (1769–1832) was an Italian composer who showed much precocity in music. At the age of eight he had written three masses, twenty other works for the church service, besides music for the harpsichord, the violin, and the harp. As he grew older he became famous as a player and improviser.

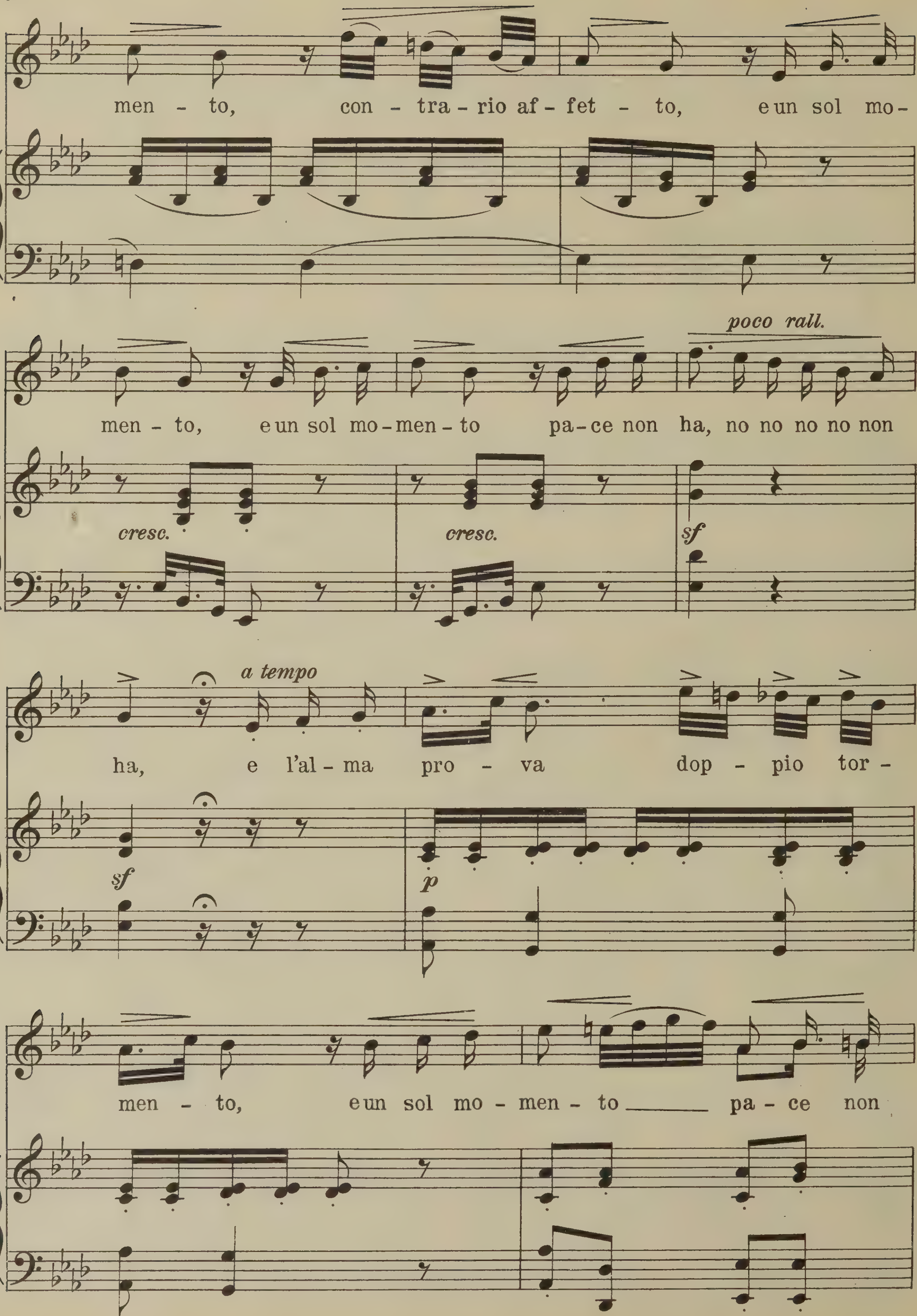
"*Timor mi scaccia*" is marked *adagio;* for this reason the student is advised to count four to a measure, an eighth note being the time unit. And do not hurry the tempo; evenness is to be sought for. In the fifth measure the turn includes the upper and lower auxiliary notes, C and A♮, and the execution is:

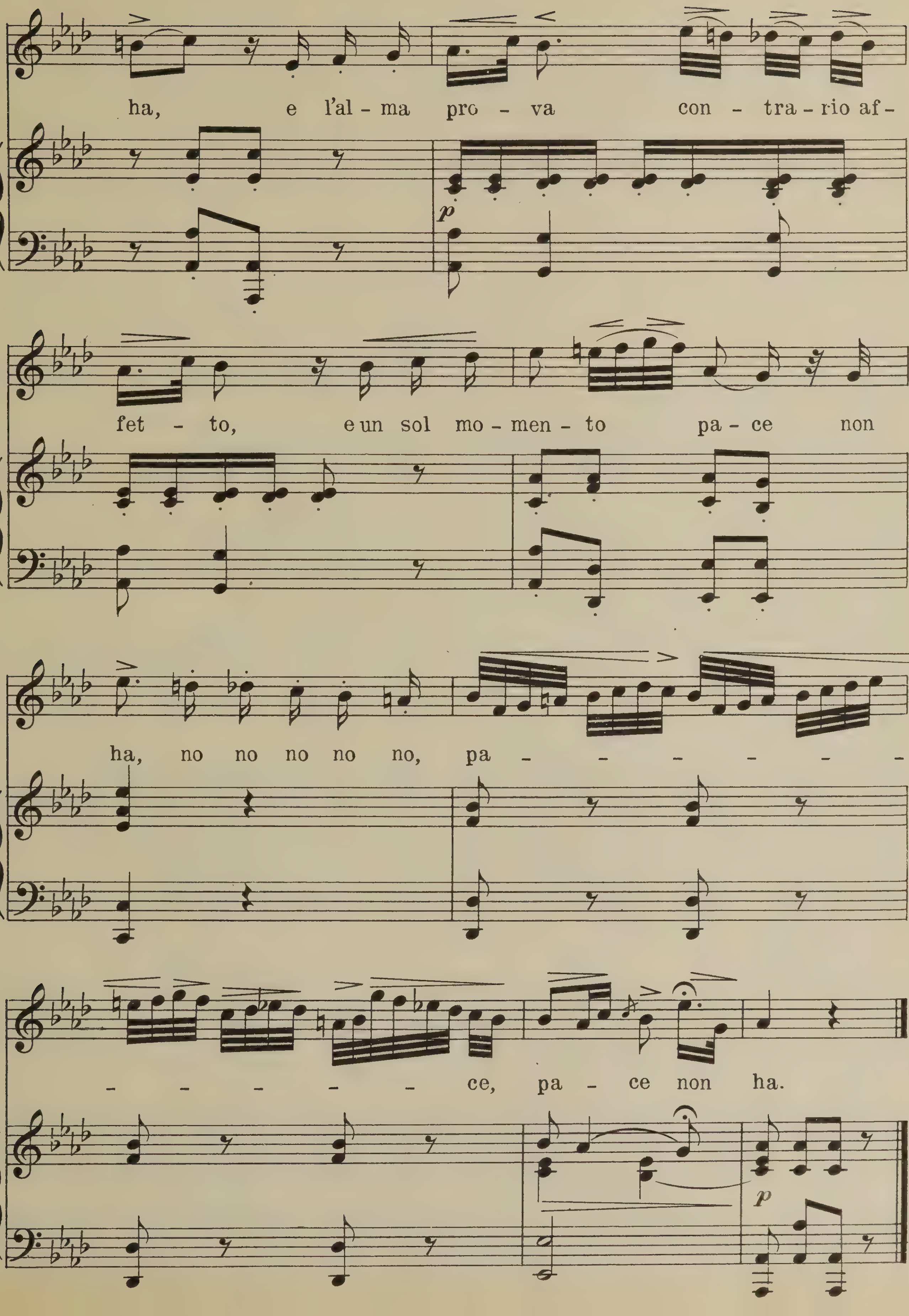


A few measures later a short appoggiatura to be sung to the word "*dentro*" will give the effect of two thirty-seconds as on the word "*mio*"; and in the next measure the two-note figures preceded by the acciaccatura practically become triplet thirty-seconds. The two-note figures on the words "*contrario af-*" should be slightly separated, the second of the two notes slightly shortened. The florid passage in the third and fourth measures from the close requires smooth, free execution; this especially applies to the groups beginning successively with E, C, A♮. In the next to the last measure the small note is an appoggiatura, and the execution is that of two sixteenth notes.

Timor mi scaccia, mi chiama amore,
Fear prevents me, love directs me,
Questo m'agghiaccia, quel m'arde il core,
This cools me, that burns my heart,
E l'uno e l'altro penarmi fa.
And one or the other delays me.
E l'alma prova dentro al mio petto
And the sweet proof within my breast
Doppio tormento contrario affeto;
Afflicts me with double and contrary torment;
E un sol momento pace non ha,
And I have not a moment's peace
No, no, no, no, non ha,
I have not, no, no, I have not.


Adagio
Ti-mor mi scac-cia, mi chiama a-mo-re, que-sto m'ag-
ghiac-cia, quel m'arde il co-re, e l'u-no e
l'al-tro pe-nar mi fa. E l'al-ma
pro-va dentro al mio pet-to dop-pio tor-
f
p
sf
cresc.


men - to, con - tra - rio af - fet - to, e un sol mo -
men - to, e un sol mo - men - to pa - ce non ha, no no no no non
poco rall.
cresc.
cresc.
sf
ha, e l'al - ma pro - va dop - pio tor -
a tempo
sf
p
men - to, e un sol mo - men - to ______ pa - ce non


ha, e l'al - ma pro - va con - tra - rio af -
fet - to, e un sol mo - men - to pa - ce non
ha, no no no no no, pa - - - - - -
- - - - - ce, pa - ce non ha.

Mia madre

By L. Luzzi

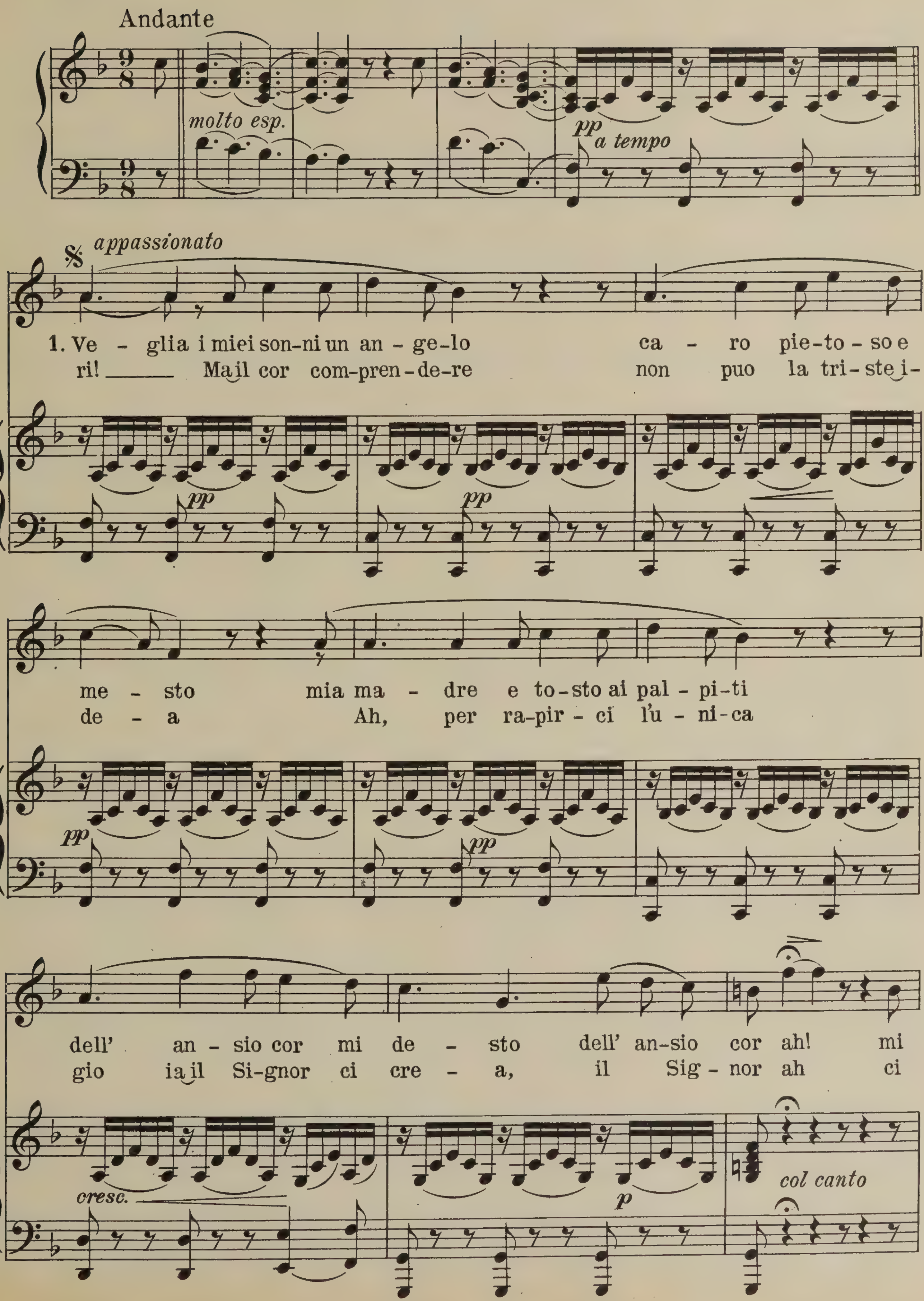
LUZZI (1828–1876) was an Italian composer who turned from medicine to music. He wrote three operas, music for the piano, and a number of songs which show fine inspiration, attractive melody, and a regard for the principles of the classical Italian school of singing. He is best known to American teachers and singers by a beautiful "*Ave Maria.*"

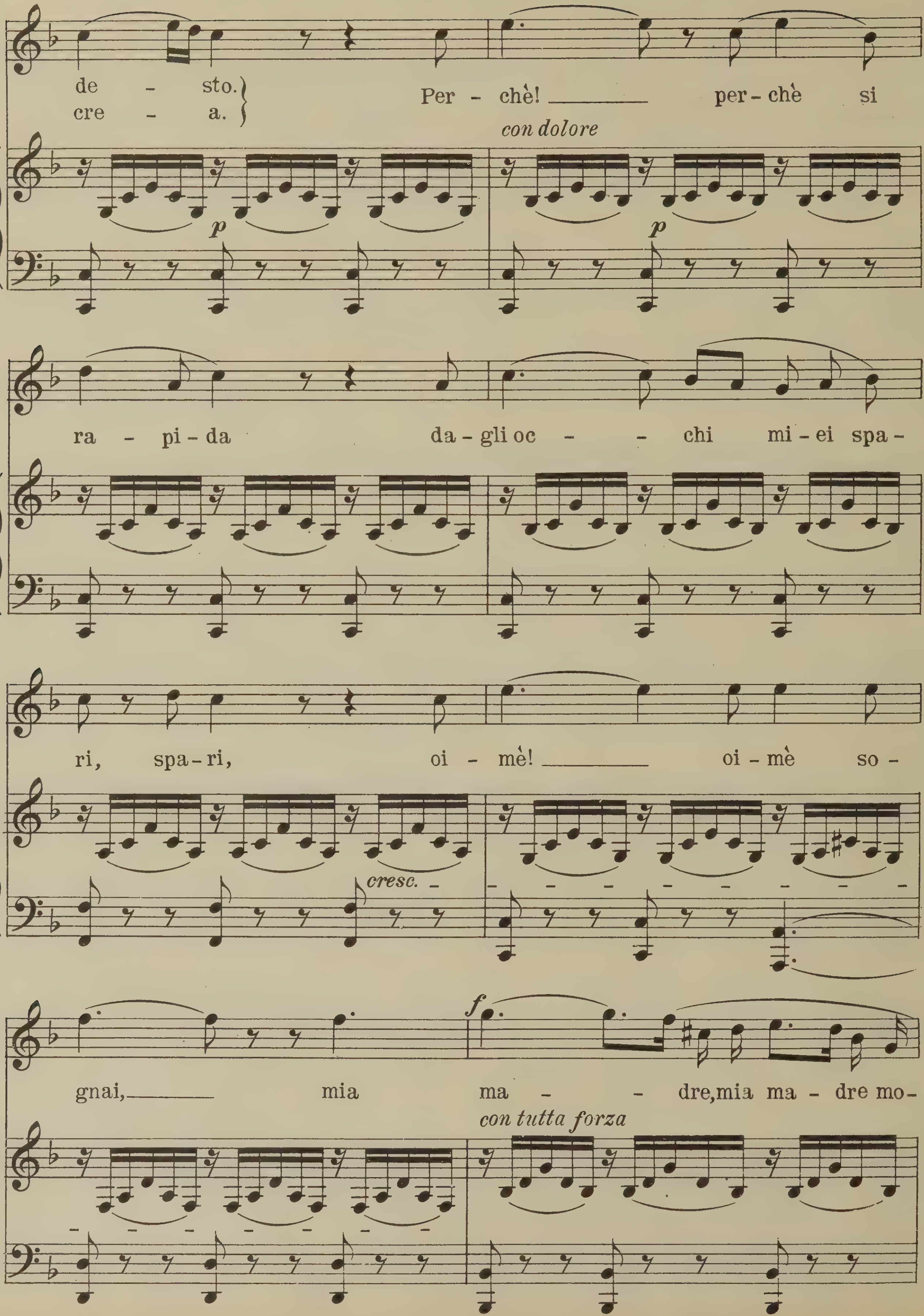
"*Mia madre*" has the qualities which should make it a favorite with singers who enjoy simple, melodic beauty. It is full of feeling and offers abundant opportunity to show charm of voice and style. Beauty of tone and grace of execution make it a fine example of the *cantabile* style of singing. Songs are usually classified as lyric or dramatic. "*Mia madre*" is an example of simple, lyric perfection if sung with the necessary attention to smoothness, beauty of tone, and expression.

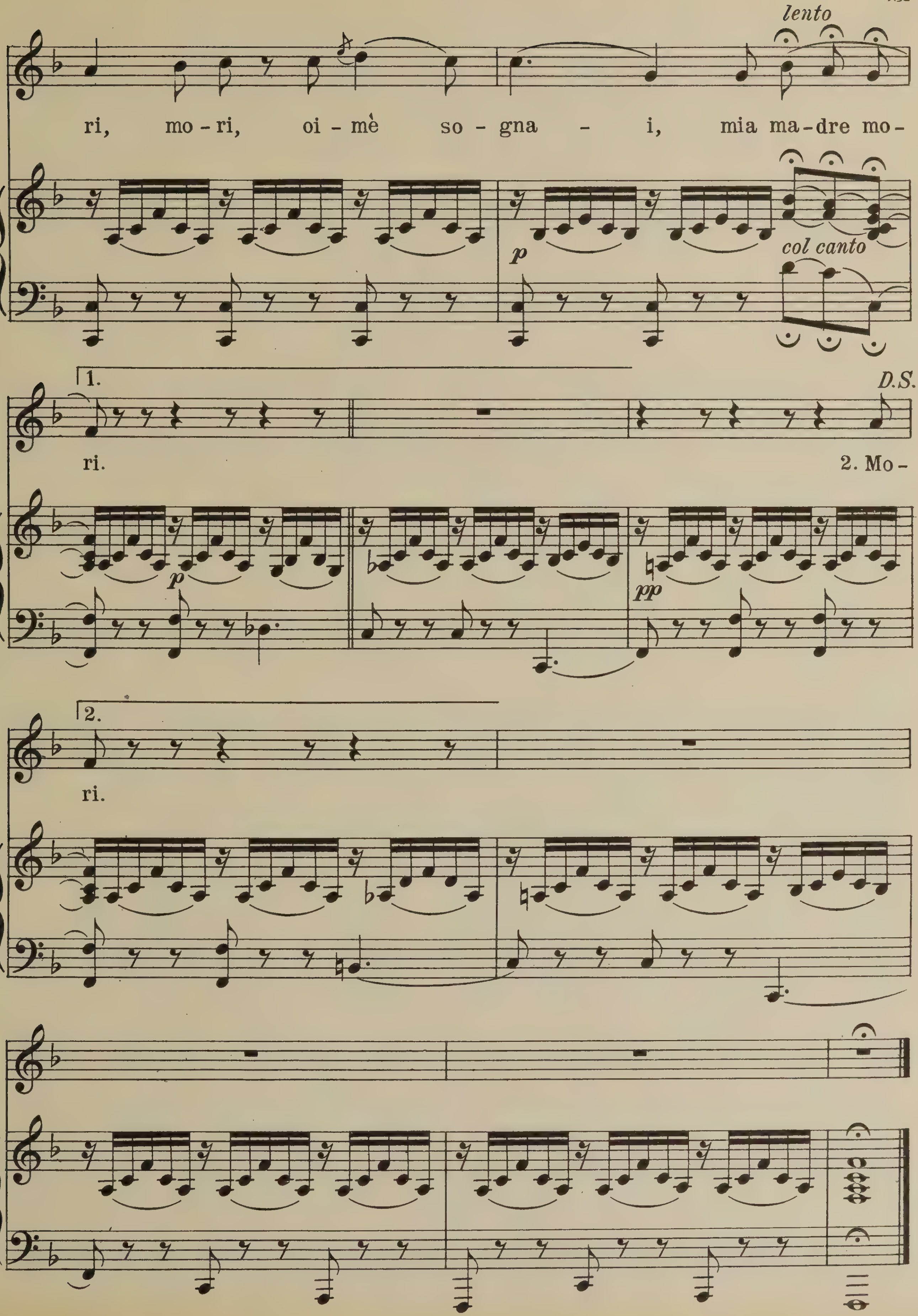
The climax comes on the second page of the song, on the line "*mia madre,*" an outburst of grief over the death of the beloved mother, with dramatic utterance as befits the thought. One writer has well described the characteristic voice quality as "with a tear in the voice." The accompanying translation will help in the interpretation.

Veglia i miei sonni un angelo
An angel watches my slumber
Caro, pietoso, e mesto
Dear, pitiful, and sad
Mia madre, e tosto ai palpiti
My mother, and quickly I start
Dell' ansio cor mi desto
With anxious heart I wake
Dell' ansio cor, ah! mi desto
With anxious heart, ah! I wake.
Perchè, perchè, si rapida dagli occhi miei spari?
Why, why, hast thou so soon disappeared from my sight?
Oime! oime! sognai mia madre mori,
Alas! alas! I dreamed of my dead mother.

Mori! ma il cor comprendere non, puo la triste idea;
Dead! But the heart understands not the sad thought;
Ah per rapirci l'unica gioia il Signor ci crea.
Ah, was it to snatch my only joy the Lord created her?
Perchè, perchè, si rapida dagli occhi miei spari
Why, why, so quickly fade from my eyes
Oime, oime, sognai mia madre mori!
Alas! alas! I dreamed of my dead mother.


Andante
molto esp.
pp a tempo
appassionato
1. Ve - glia i miei son-ni un an - ge-lo ca - ro pie-to - so e
ri! Ma il cor com-pren - de-re non puo la tri - ste i-
me - sto mia ma - dre e to - sto ai pal - pi - ti
de - a Ah, per ra-pir - ci l'u - ni-ca
dell' an - sio cor mi de - sto dell' an-sio cor ah! mi
gio ia il Si-gnor ci cre - a, il Sig - nor ah ci
pp
cresc.
p
col canto


de - sto.
cre - a.
Per - chè! per - chè si
con dolore
p
p
ra - pi - da da - gli oc - - chi mi - ei spa -
ri, spa - ri, oi - mè! oi - mè so -
cresc.
gnai, mia ma - - dre, mia ma - dre mo -
f
con tutta forza


lento
ri, mo - ri, oi - mè so - gna - i, mia ma - dre mo -
p
col canto
1.
D.S.
ri.
2. Mo -
p
pp
2.
ri.

La folletta

By S. C. Marchesi

SALVATORE MARCHESI was a member of an Italian noble family; he became involved in the Revolution of 1848 and was exiled, sang in New York, and latter in London where he was a pupil of the celebrated Garcia. In 1852 he married an opera singer, Mathilde Graumann, who as Madame Marchesi became a celebrated teacher of singing. He composed a number of fine songs, vocalises, and a vocal method.

This song, "*La folletta*," is a brilliant study in the lighter opera style. It requires easy, free enunciation, a certain amount of archness, and is best suited to a light soprano voice.

In learning the song it is advisable first to treat it as a vocalise, using various vowels and syllables, until it is perfectly mastered. It should hardly be necessary to point out the delightful rhythm of this air, an effect to which the syncopation in the second and other measures contributes.

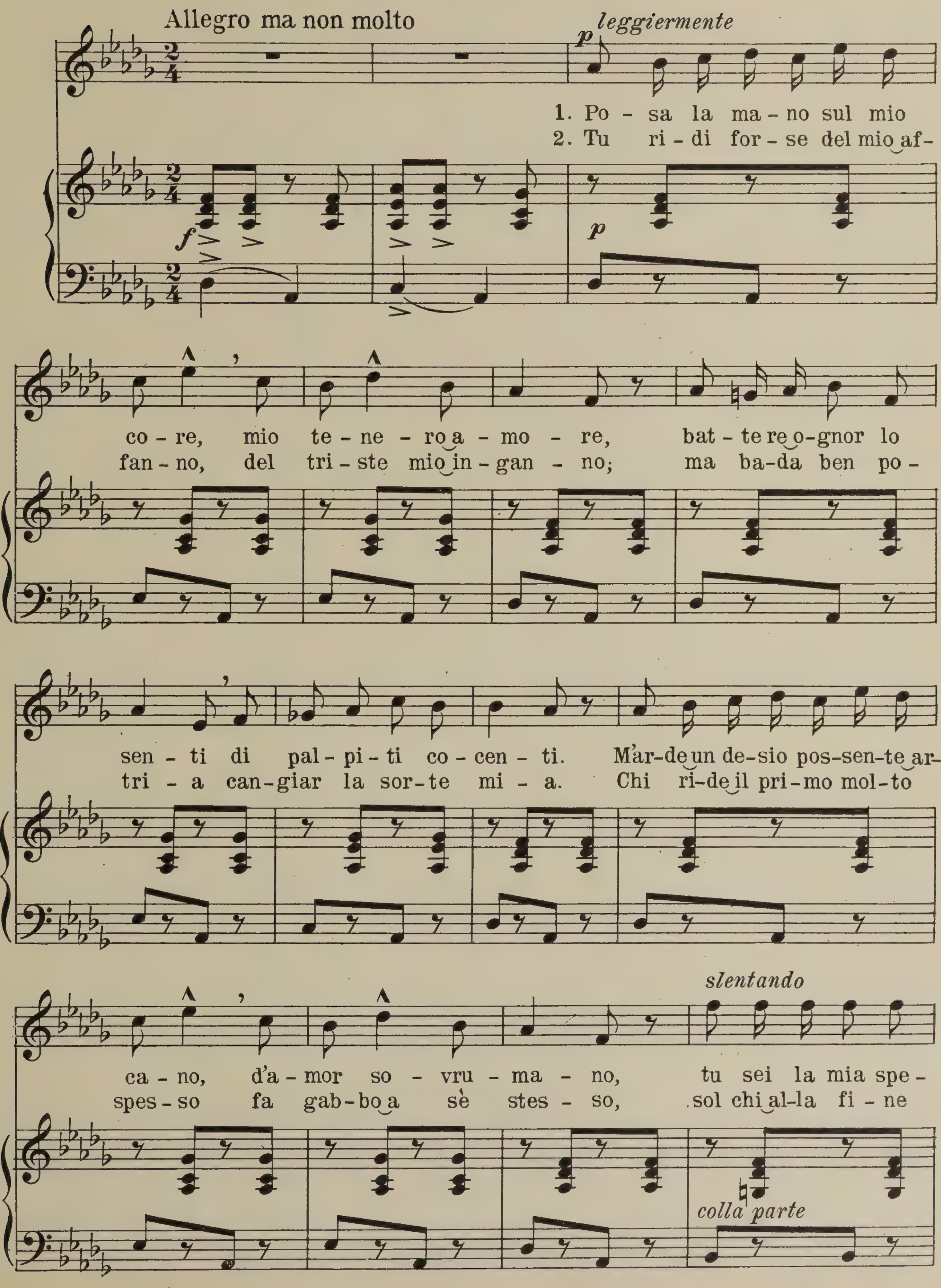
After the song has become familiar the student should memorize the Italian text comparing it with the literal translation to get the correct meaning of each word. The tempo is so rapid that the singer must know every word and syllable in advance. Finally sing the Italian words with full knowledge of the thought and the desired effect will be secured. On the last page the optional upper notes add to the brilliance of the rendering.

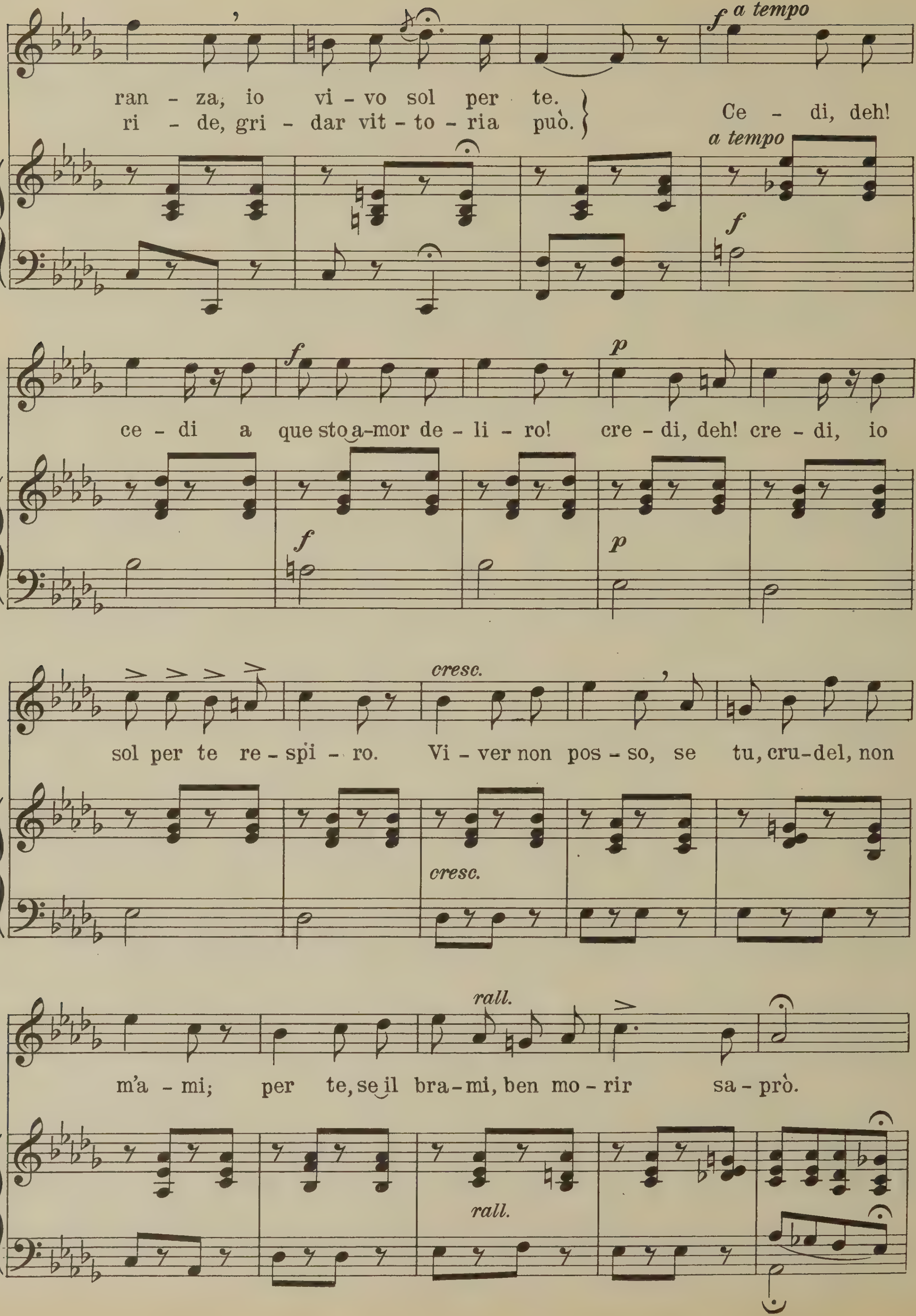
Posa la mano sul mio core,
Place thy hand upon my heart,
Mio tenero amore,
My tender love,
Battere ognor lo senti di palpiti cocenti.
Its pulse beats ever my fervent passion.

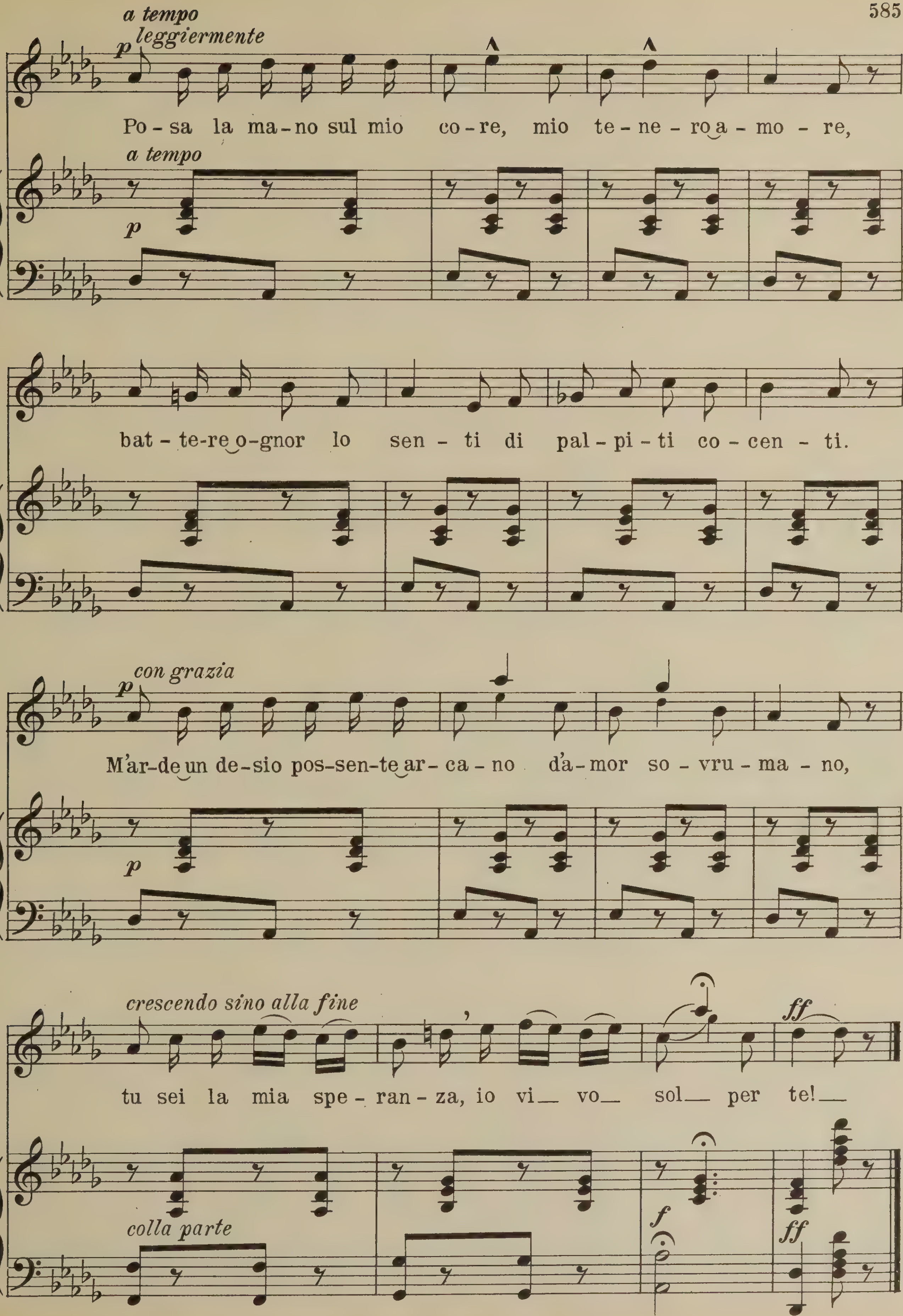
M'arde un desio possente arcano, d'amor sovrumano,
But a fierce, an overwhelming desire for love lies hid,
Tu sei la mia speranza, io vivo sol per te.
Thou art my hope, I live only for thee.
Cedi, deh! Ced' a questo amor deliro
Yield, then! yield to such fervent love
Credi, deh! Credi, io sol per te respiro.
Believe me, then, believe I breathe alone through thee.

Viver non posso se 'u, crudel, non m'ami;
Live I cannot if thou, cruel, lovest not me;
Per te, se il brami, ben morir sapro.
For thee, if thou wish, I am ready to die.

Tu ridi forse del mio affanno
Thou smilest, perhaps, at my trouble
Del triste mio inganno
At my sad deception
Ma bada ben potria cangiar la sorte mia.
But, beware, well can be changed my future.
Chi ride il primo molto spesso fa gabboa sè stesso,
He who laughs first very often makes fun of himself,
Sol chi alla fine ride, gridar vittoria può.
Only he who last laughs can victory shout!


Allegro ma non molto
leggiermente
p
1. Po - sa la ma - no sul mio
2. Tu ri - di for - se del mio af-
f
p
co - re, mio te - ne - ro a - mo - re, bat - te re o-gnor lo
fan - no, del tri - ste mio in - gan - no; ma ba-da ben po -
sen - ti di pal - pi - ti co - cen - ti. M'ar-de un de-sio pos-sen-te ar-
tri - a can-giar la sor-te mi - a. Chi ri-de il pri-mo mol-to
slentando
ca - no, d'a - mor so - vru - ma - no, tu sei la mia spe -
spes - so fa gab - bo a sè stes - so, sol chi al-la fi - ne
colla parte


a tempo
ran - za, io vi - vo sol per te.
ri - de, gri - dar vit - to - ria può.
Ce - di, deh!
ce - di a que sto a-mor de - li - ro! cre - di, deh! cre - di, io
sol per te re - spi - ro. Vi - ver non pos - so, se tu, cru-del, non
cresc.
rall.
m'a - mi; per te, se il bra - mi, ben mo - rir sa - prò.


a tempo
leggiermente
p
Po - sa la ma - no sul mio co - re, mio te - ne - ro a - mo - re,
a tempo
p
bat - te-re o-gnor lo sen - ti di pal - pi - ti co - cen - ti.
con grazia
p
M'ar-de un de - sio pos-sen-te ar - ca - no d'a - mor so - vru - ma - no,
p
crescendo sino alla fine
tu sei la mia spe - ran - za, io vi — vo — sol — per te! —
colla parte
f
ff
ff

Stizzoso, mio stizzoso

By G. B. Pergolesi

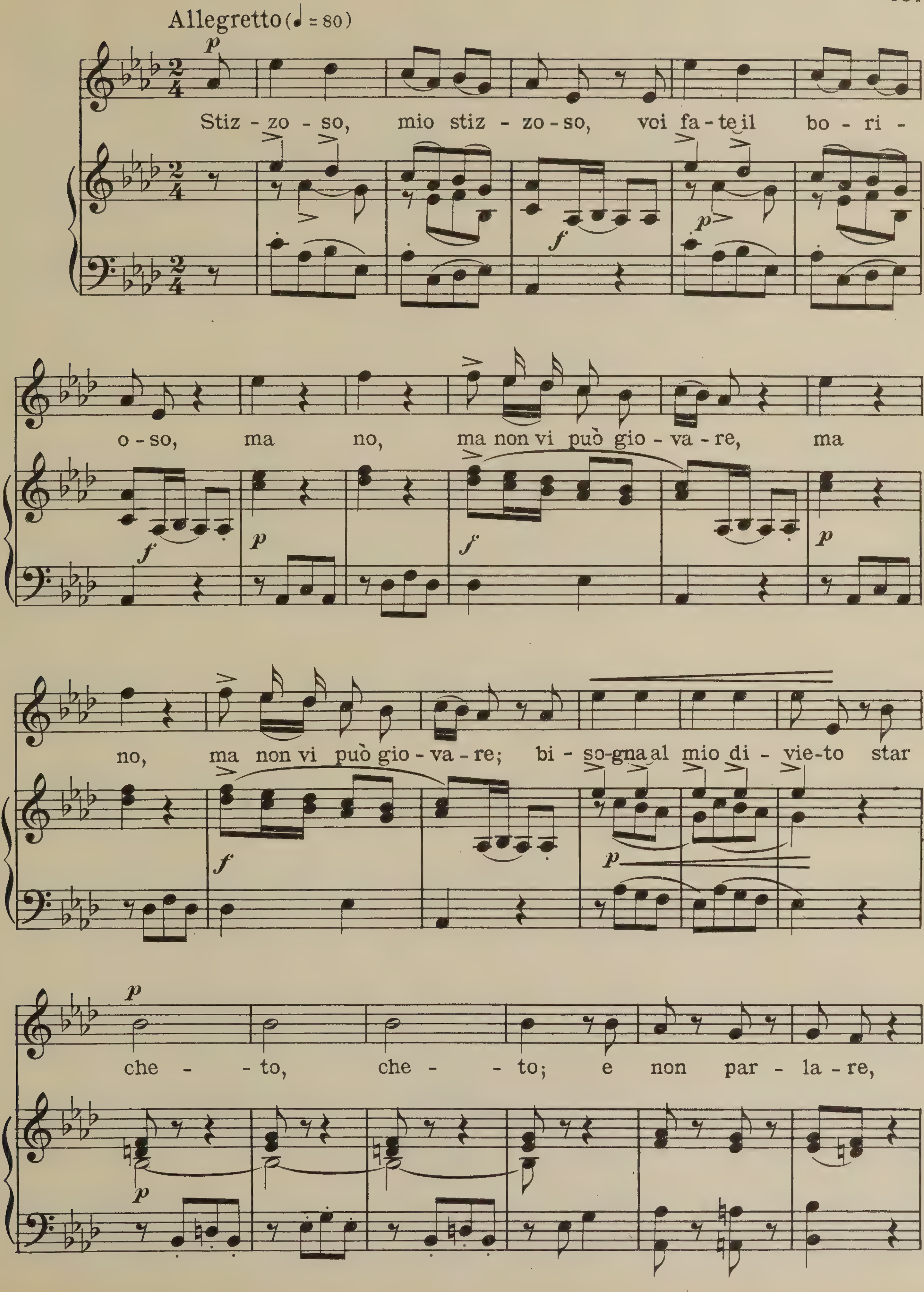
PERGOLESI (1710–1736) is best known to musicians by his opera buffa, "*La serva padrona*," and his beautiful "*Stabat Mater*." His musical career included only ten years (1726–36) yet that sufficed to give him a distinguished place in the history of music.

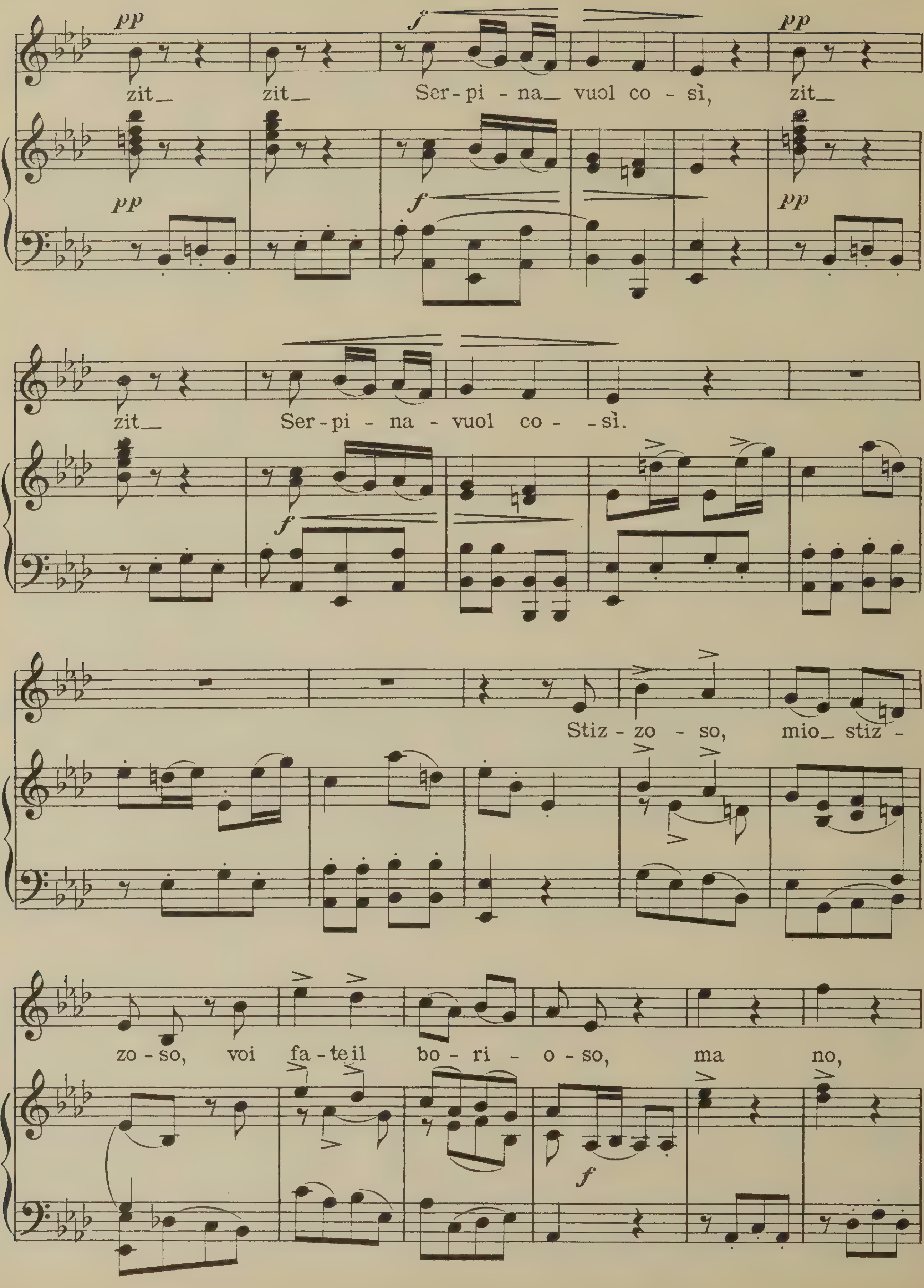
"*Stizzoso, mio stizzoso*," is a light, arch song of the type known in stage works as soubrette; in vocal training it will be especially useful in promoting an elocutionary delivery. The student should master the literal translation of the lines so as to have the thought clearly in mind and use the tone color required by the expression desired. The dynamic contrasts, *pp*, *p*, *f*, with accents, are essential to the correct delivery of the ideas.

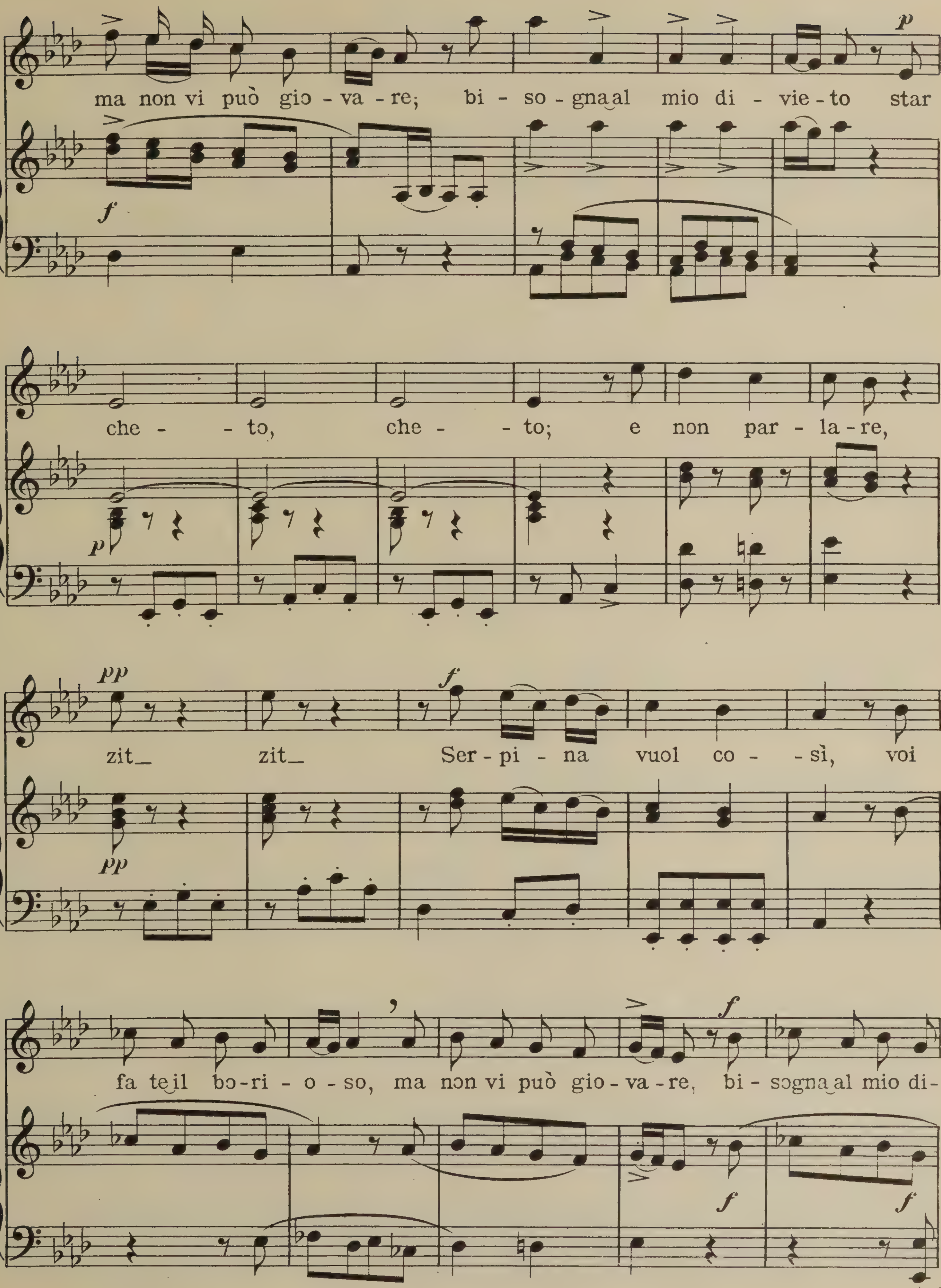
Do not shout on the high tones. Special practice on the word "*zit*," set to the upper E♭, to be sung *pp*, will be necessary. Wide skips such as from C to E♭, a tenth, must not show effort. Another sudden transition of register is at the bottom of the second page of the music, the voice rising from B♭, below the staff, to the octave above, and immediately to the upper E♭.

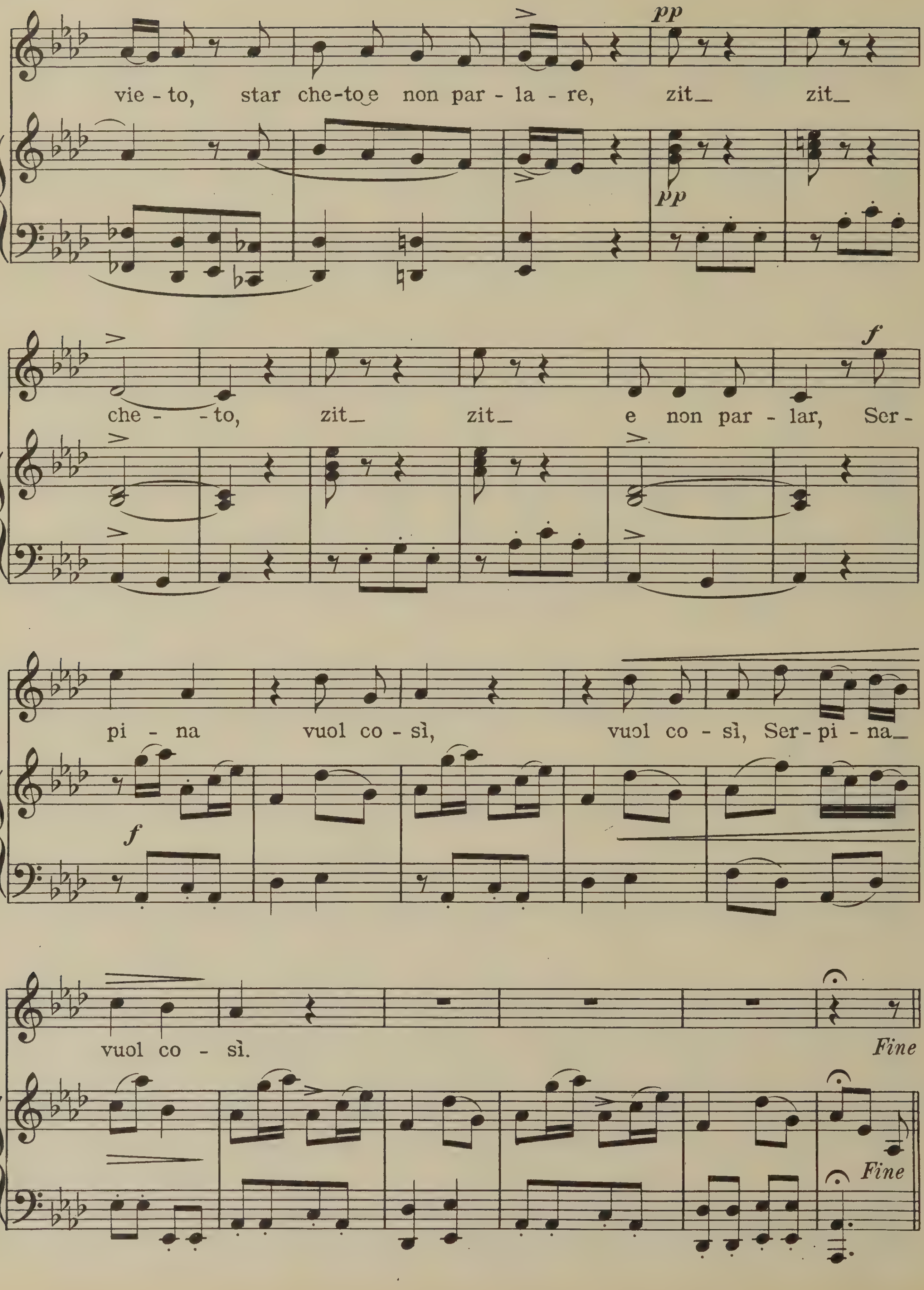
Stizzoso, mio stizzoso, voi fate il borioso
Angry one, my angry one, you make a furious din
Ma no, ma non vi può giovare
But no, but no, this will not help you
Bisogna al mio divieto, star cheto e non parlare
Such business I prohibit, keep quiet and do not speak
Zit, zit, Serpina vuol così, zit!
Hush, hush! Serpina likes you thus, hush!

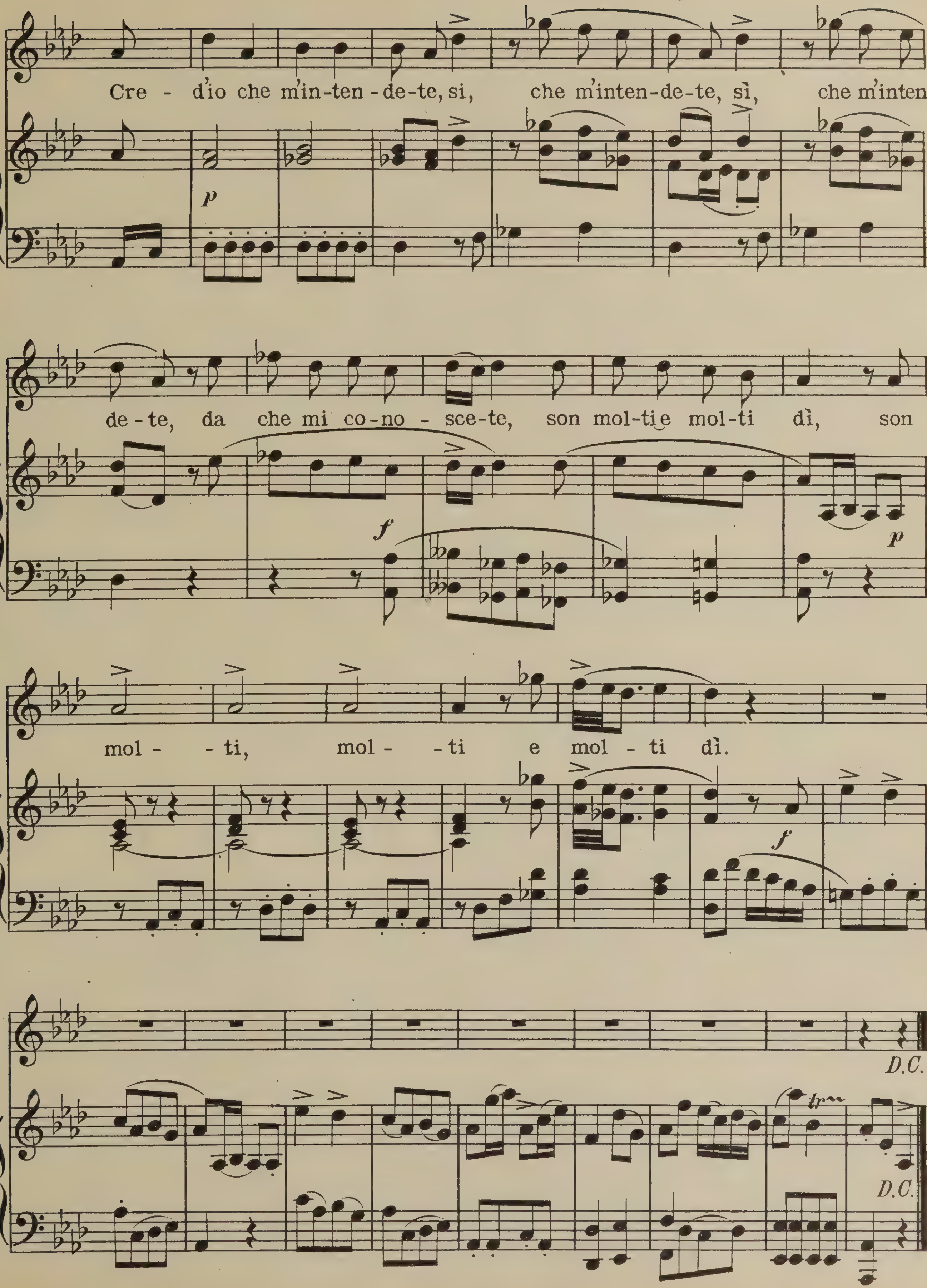
Cred'io che m'intendete, sì, che m'intendete, sì,
I believe that you understand me, yes, that you understand me, yes,
Che m'intendete, da che mi conoscete, son'molti, e molti dì,
That you understand me, that you know, and I am well pleased
Son molti, molti, e molti dì.
I am well, well, well pleased.


Allegretto (♩ = 80)
Stiz - zo - so, mio stiz - zo - so, voi fa - te il bo - ri - o - so, ma no, ma non vi può gio - va - re, ma
no, ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
che - - to, che - - to; e non par - la - re,


pp
f
pp
zit_ zit_ Ser-pi-na_ vuol co-sì, zit_
zit_ Ser-pi-na-vuol co--sì.
Stiz-zo-so, mio_ stiz-
zo-so, voi fa-teil bo-ri-o-so, ma no,


ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
che - - to, che - - to; e non par - la - re,
zit_ zit_ Ser - pi - na vuol co - - sì, voi
fa te il bo - ri - o - so, ma non vi può gio - va - re, bi - so gna al mio di-


vie - to, star che-to e non par - la - re, zit_ zit_
che - - to, zit_ zit_ e non par - lar, Ser -
pi - na vuol co - sì, vuol co - sì, Ser - pi - na_
vuol co - sì.
Fine
Fine


Cre - d'io che m'in-ten-de-te, si, che m'inten-de-te, sì, che m'inten-
p
de-te, da che mi co-no - sce-te, son mol-ti e mol-ti dì, son
f
p
mol - ti, mol - ti e mol - ti dì.
f
tr
D.C.
D.C.

Pur dicesti, o bocca bella

By Antonio Lotti

LOTTI (1667–1740) was famous as a composer and also as an organist. As a boy he was a pupil of the celebrated Legrenzi, became a chorister at the Cathedral of St. Mark, in Venice, later an assistant organist there, and finally music-master of the chapel. His most important works are for the church

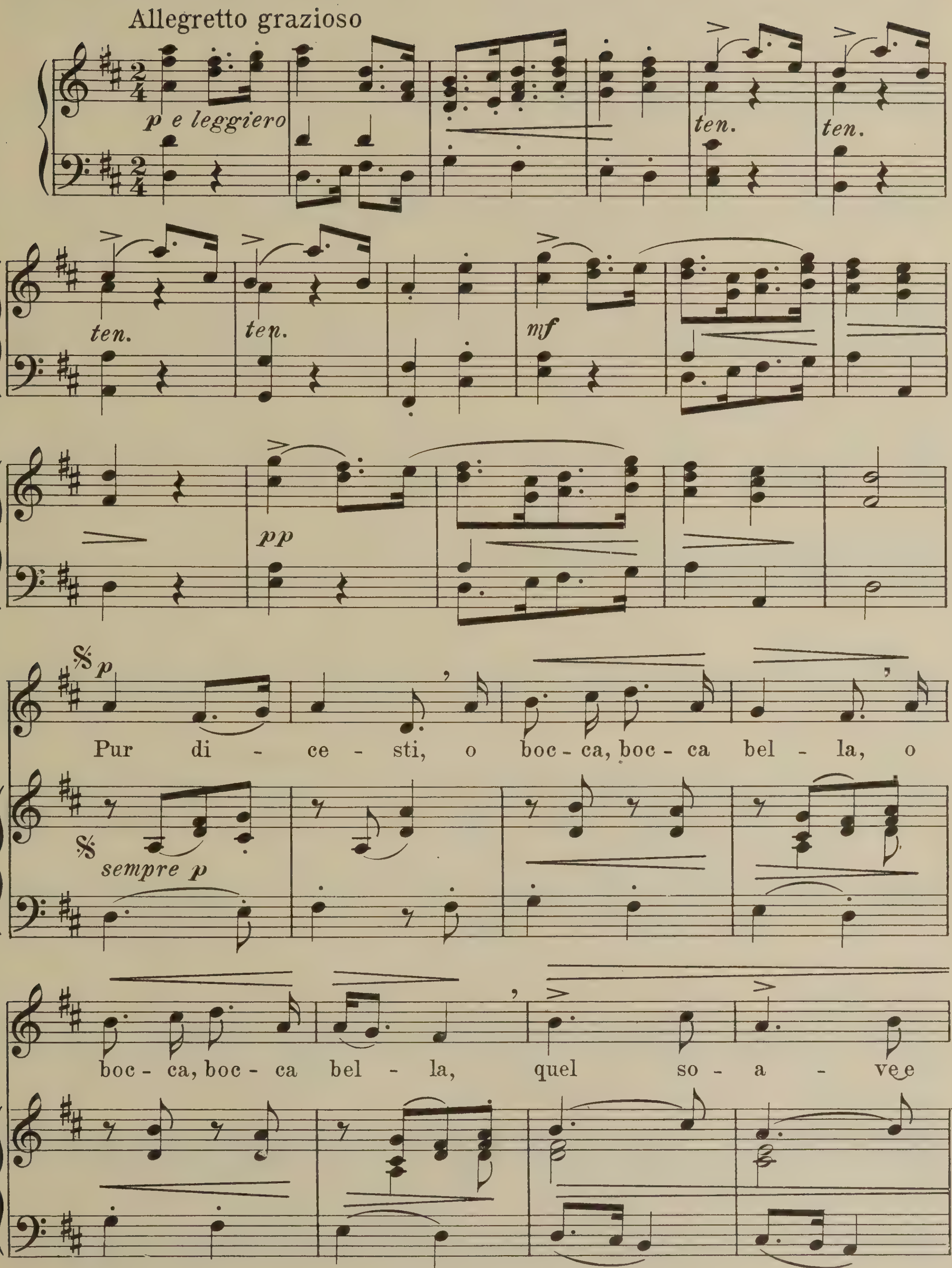
"*Pur dicesti*" is a classic in the old Italian song repertoire, and is to be considered as thoroughly representative of the period to which it belongs. The copy in this collection, in D, may be used by the medium voice, male or female; sopranos with greater range and flexibility should transpose it into E.

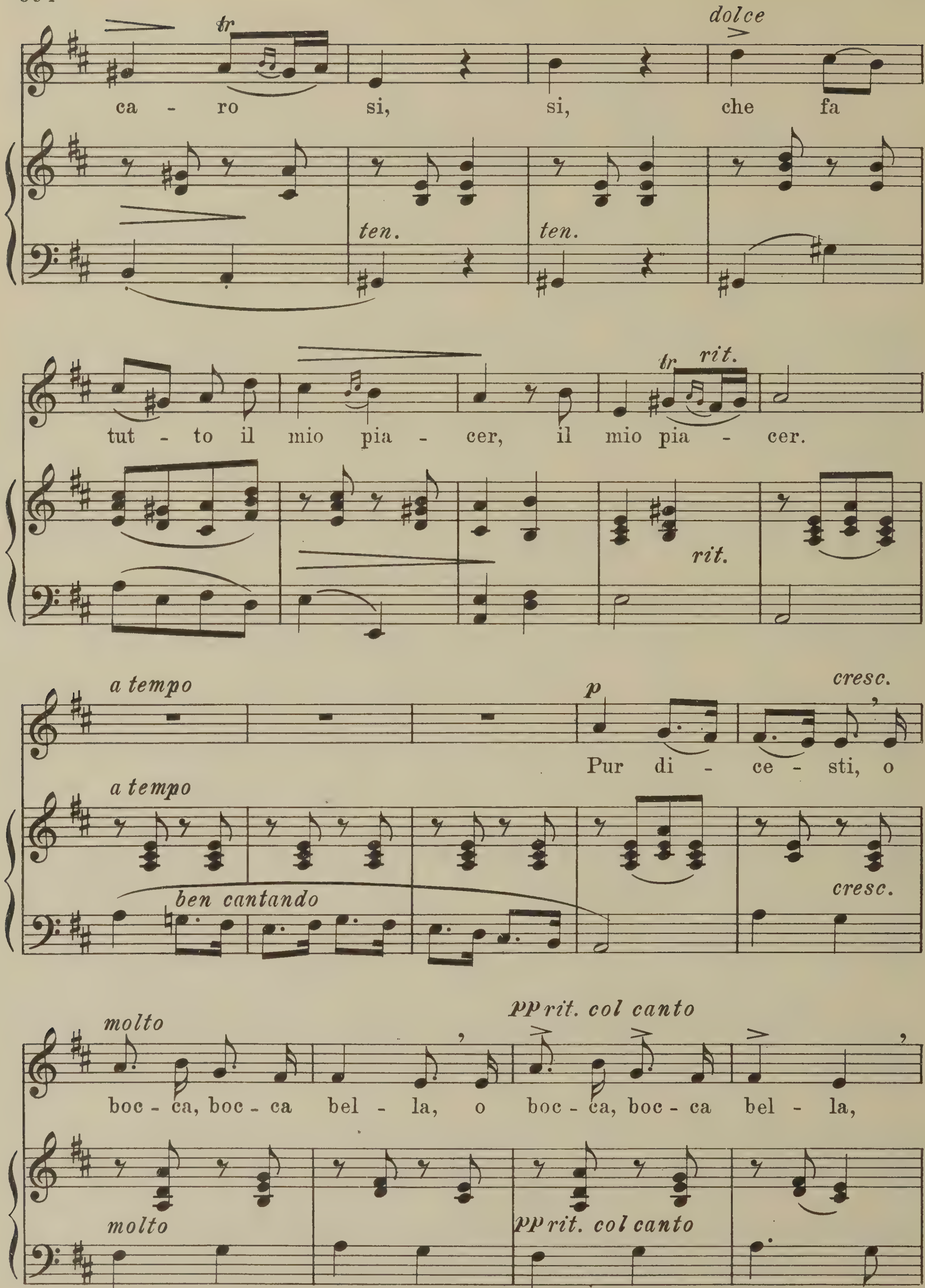
Bel Canto, to use a well-known term, is a prime consideration in executing this song; sustained tone production is to be joined to graceful lightness. "A pretty mouth speaking sweet words" suggests to the intelligent singer a style of execution that is suitable.

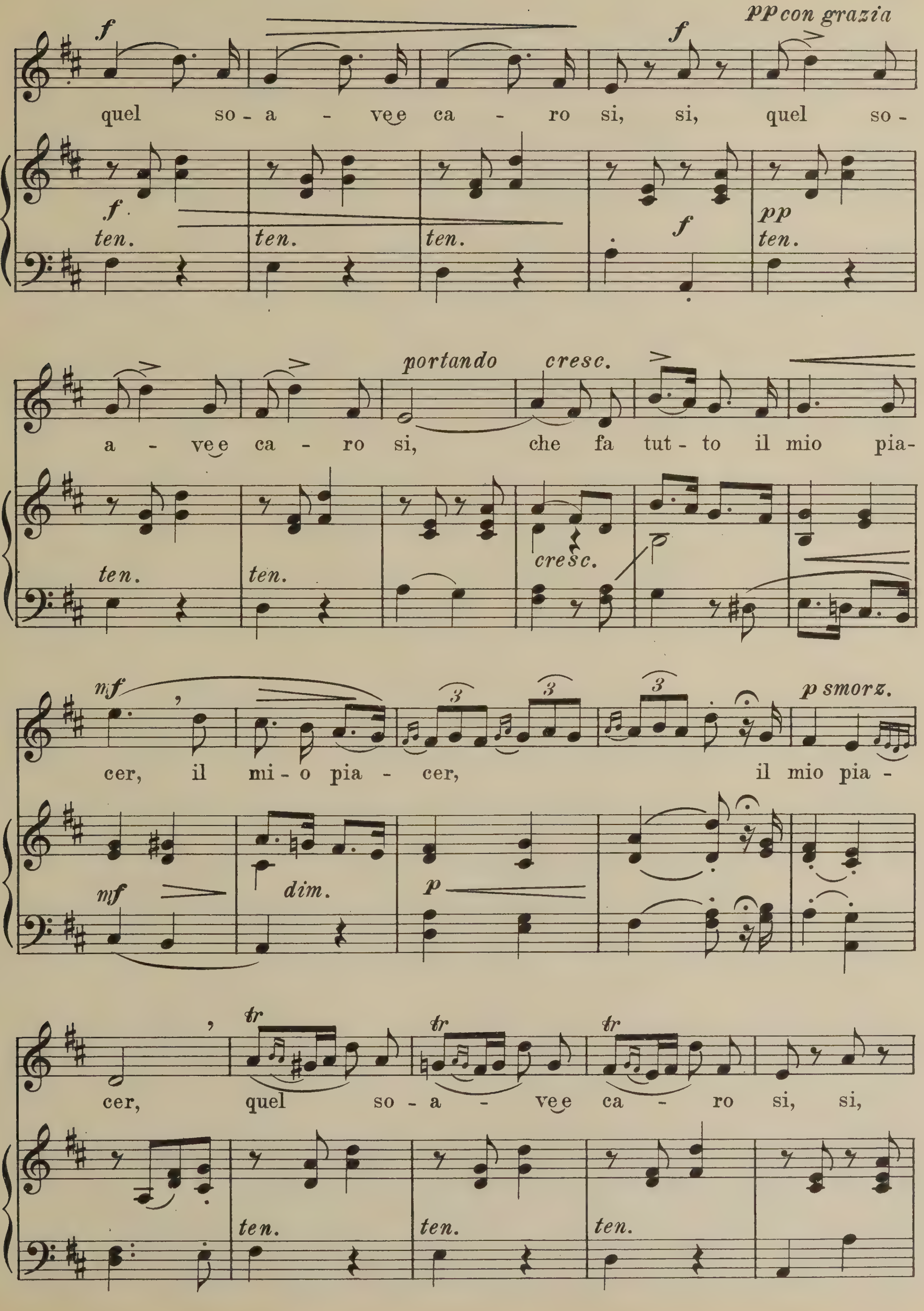
Embellishments have a prominent place in the song. Each one should be studied carefully and compared with the exercise material in another section of this collection so as to make sure of the execution. And, in a contrary way, quite a number of passages in this song can be used as exercise material, for example that on the word "*piacer*" toward the close of the third page of the music; again a few measures later on "*quel soave.*" In the fourth measure of the song the student will observe the notes G–F♯ to the word "*bella*," with an embellished G in the same relation two measures later. The degree A, written as a sixteenth here, is practically an acciaccatura.

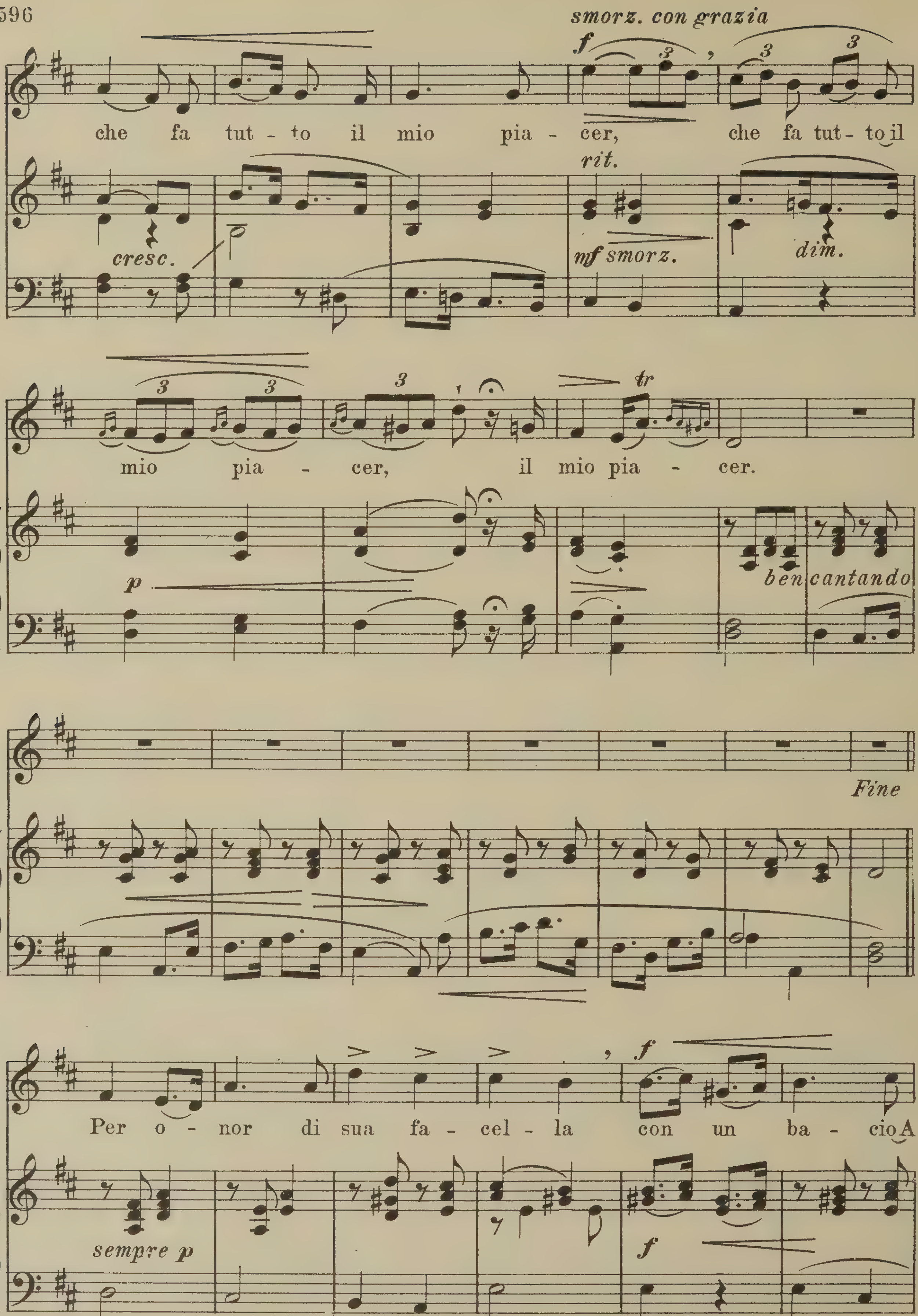
The trill in the final measure before the *D.S.*, on the syllable "*go*," may begin on A, the upper auxiliary, and close with the four-note figure in small notes. If the trill is begun on G♯ the finish will be with a triplet figure, G♯AG♯, before going to the four-note figure. The passages near the close, in triplet eighths, are to be given with smoothness and without hurrying the tempo, as indicated by the direction "*vocalizatto con grazia.*"

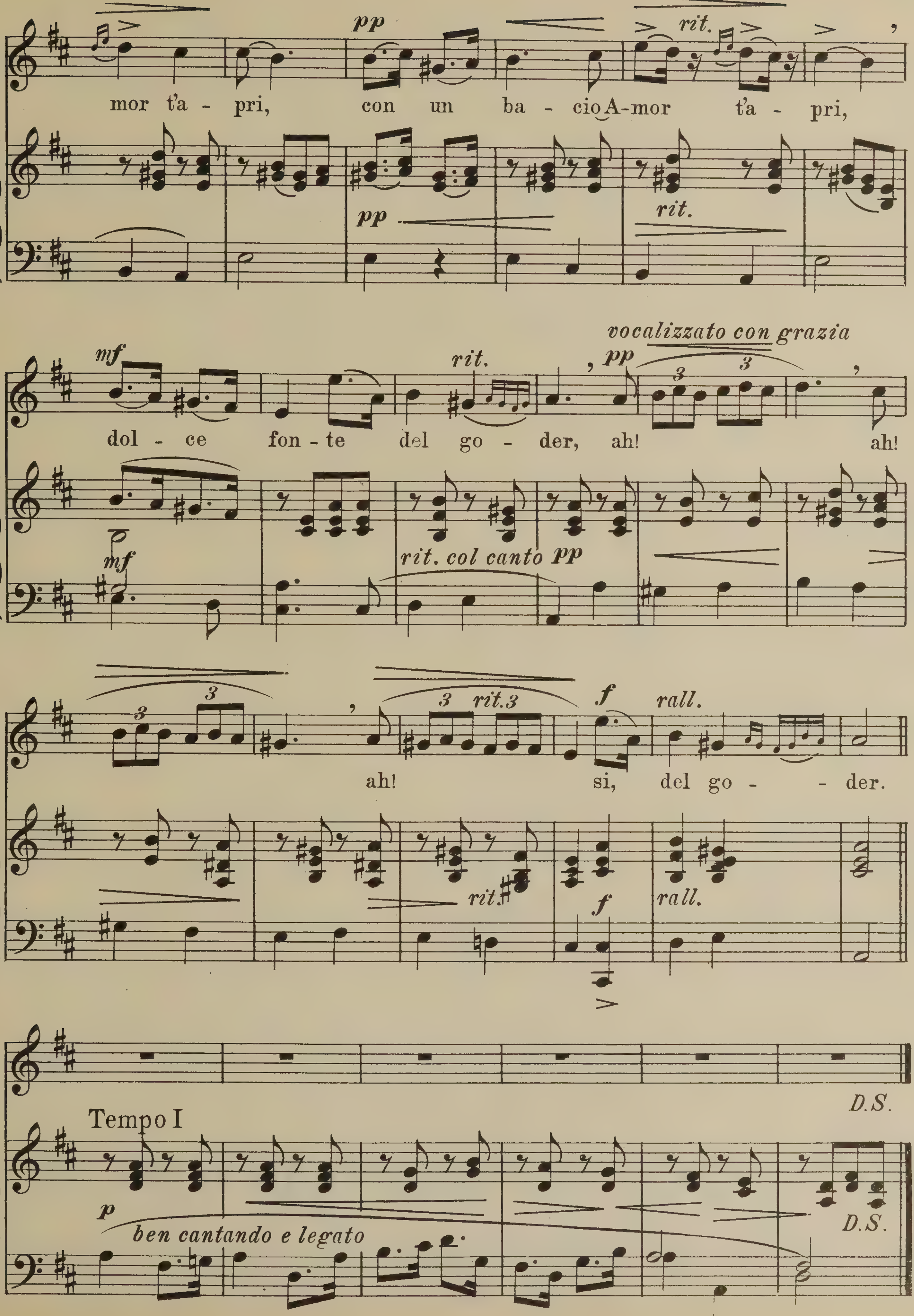
Pur dicesti, o bocca bella,
When thou spakest, O lovely mouth,
Quel soave e caro sì, sì,
How sweet and how dear,
Che fa tutto il mio piacer.
It restored to me all my happiness.
Per onor di sua facella, con un bacio
For honor of thy little face, with a kiss
Amor t'apri con un bacio,
Love revealed thee with a kiss,
Amor t'apri dolce fonte del goder, ah!
Love revealed thee a sweet fountain of bliss, ah!


Allegretto grazioso
p e leggiero
ten.
ten.
ten.
ten.
mf
pp
p
Pur di - ce - sti, o boc - ca, boc - ca bel - la, o
sempre p
boc - ca, boc - ca bel - la, quel so - a - ve e


tr
dolce
ca - ro si, si, che fa
ten.
ten.
tr rit.
tut - to il mio pia - cer, il mio pia - cer.
rit.
a tempo
p
cresc.
Pur di - ce - sti, o
a tempo
ben cantando
cresc.
molto
pp rit. col canto
boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
molto
pp rit. col canto


pp con grazia
quel so - a - ve e ca - ro si, si, quel so -
ten.
a - ve e ca - ro si, che fa tut - to il mio pia-
portando cresc.
cresc.
cer, il mi - o pia - cer, il mio pia -
mf
dim.
p smorz.
cer, quel so - a - ve e ca - ro si, si,
tr


smorz. con grazia
che fa tut - to il mio pia - cer, che fa tut - to il
rit.
cresc.
mf smorz.
dim.
mio pia - cer, il mio pia - cer.
p
ben cantando
Fine
Per o - nor di sua fa - cel - la con un ba - cio A
sempre p
f

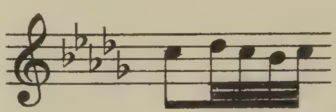

pp
rit.
mor t'a - pri, con un ba - cio A-mor t'a - pri,
pp
rit.
vocalizzato con grazia
mf
rit.
pp
dol - ce fon - te del go - der, ah! ah!
mf
rit. col canto pp
rit.
f
rall.
ah! si, del go - der.
rit.
f
rall.
D.S.
Tempo I
p
ben cantando e legato
D.S.

Chi sente intorno al core

By B. Asioli

"CHI SENTE INTORNO AL CORE" is a real aria in style and sentiment, with a virile quality to suit a tenor with a strong lyric or robust quality of tone, or a soprano with dramatic tendencies. A mezzo-soprano should also be able to sing it effectively.

While not a coloratura number it is sufficiently florid to interest a singer and to incite to study to give it artistic treatment. The turn in the ninth measure should consist of four thirty-seconds, equal to an eighth note:

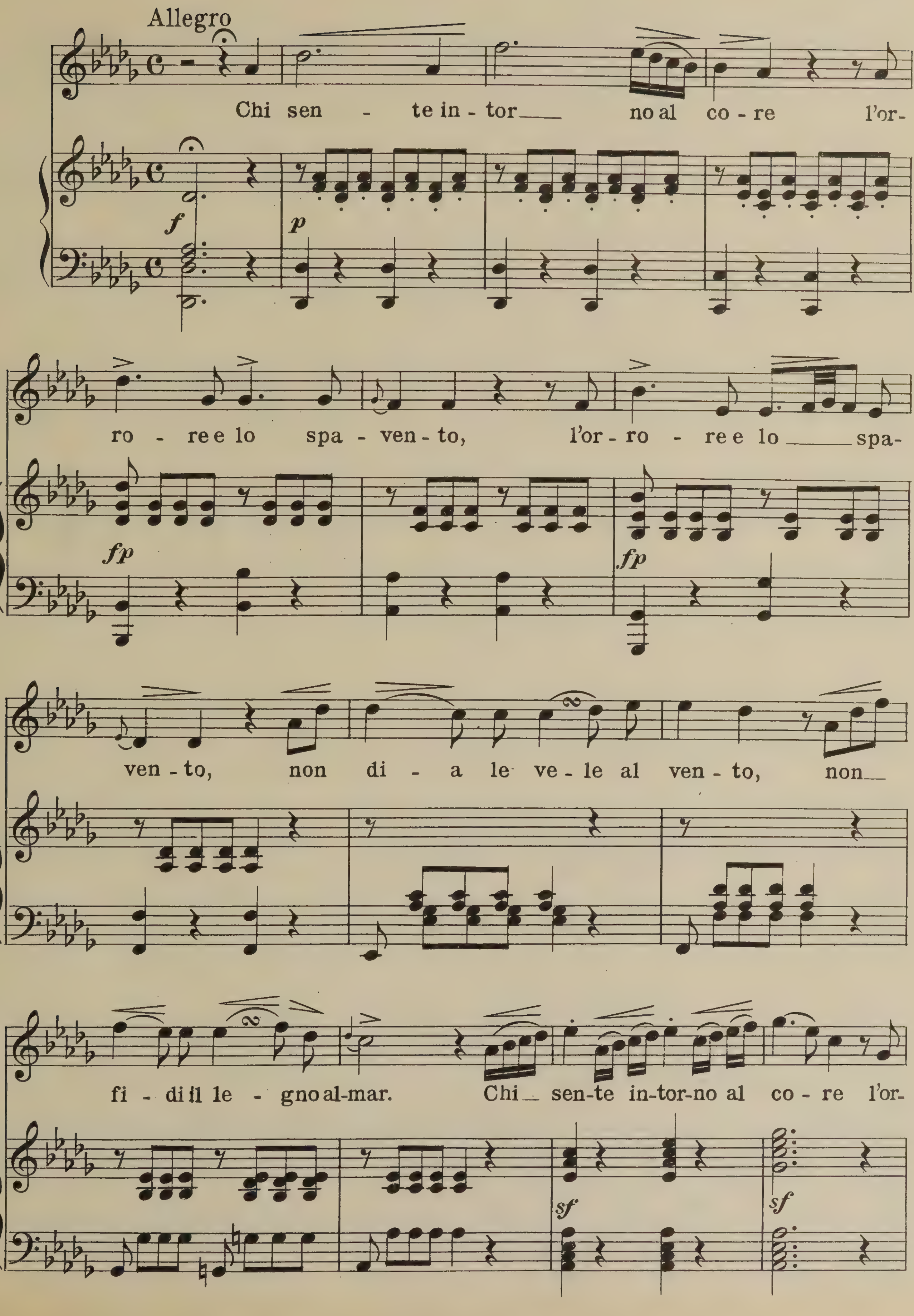


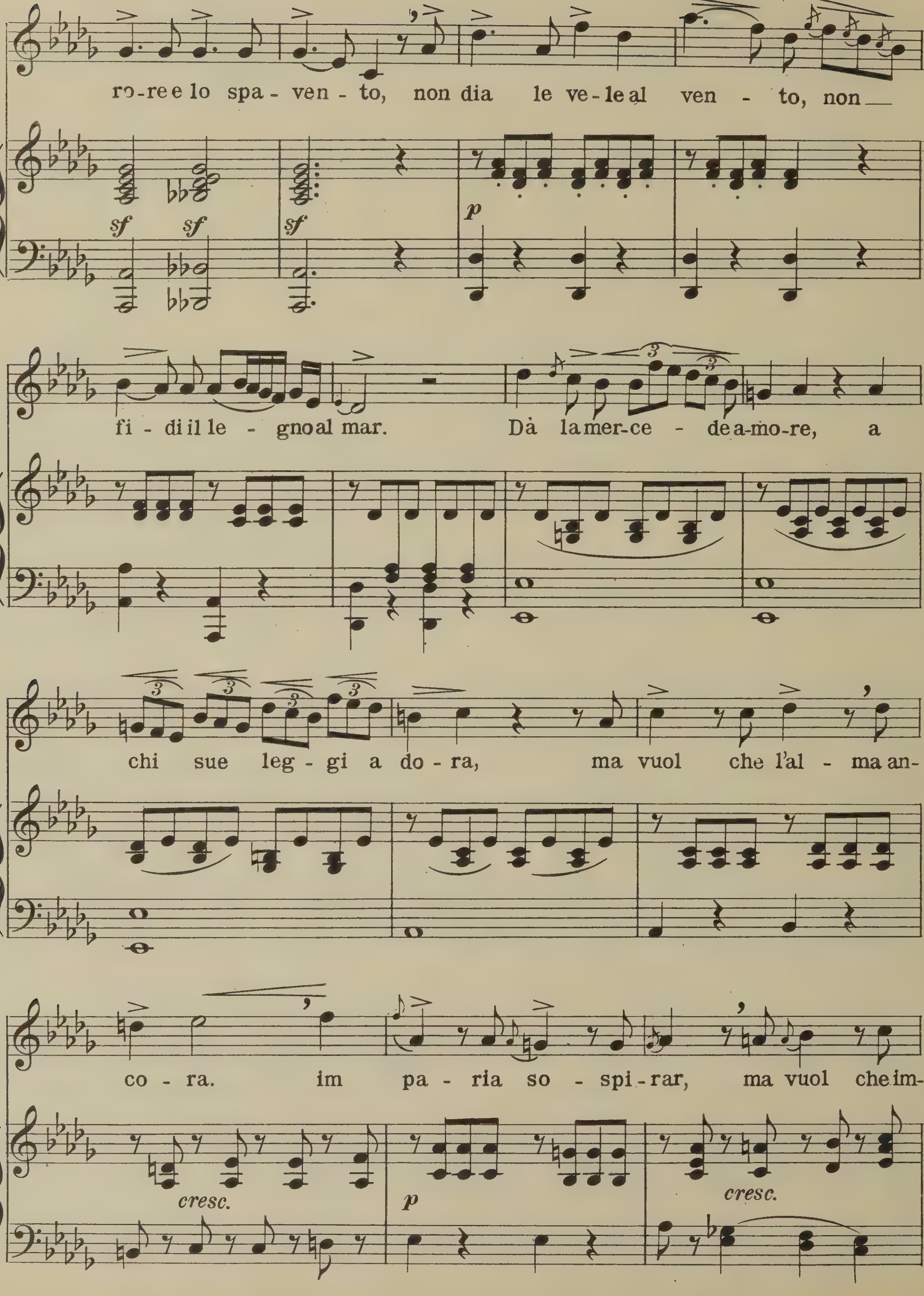
This also applies to other similar cases.

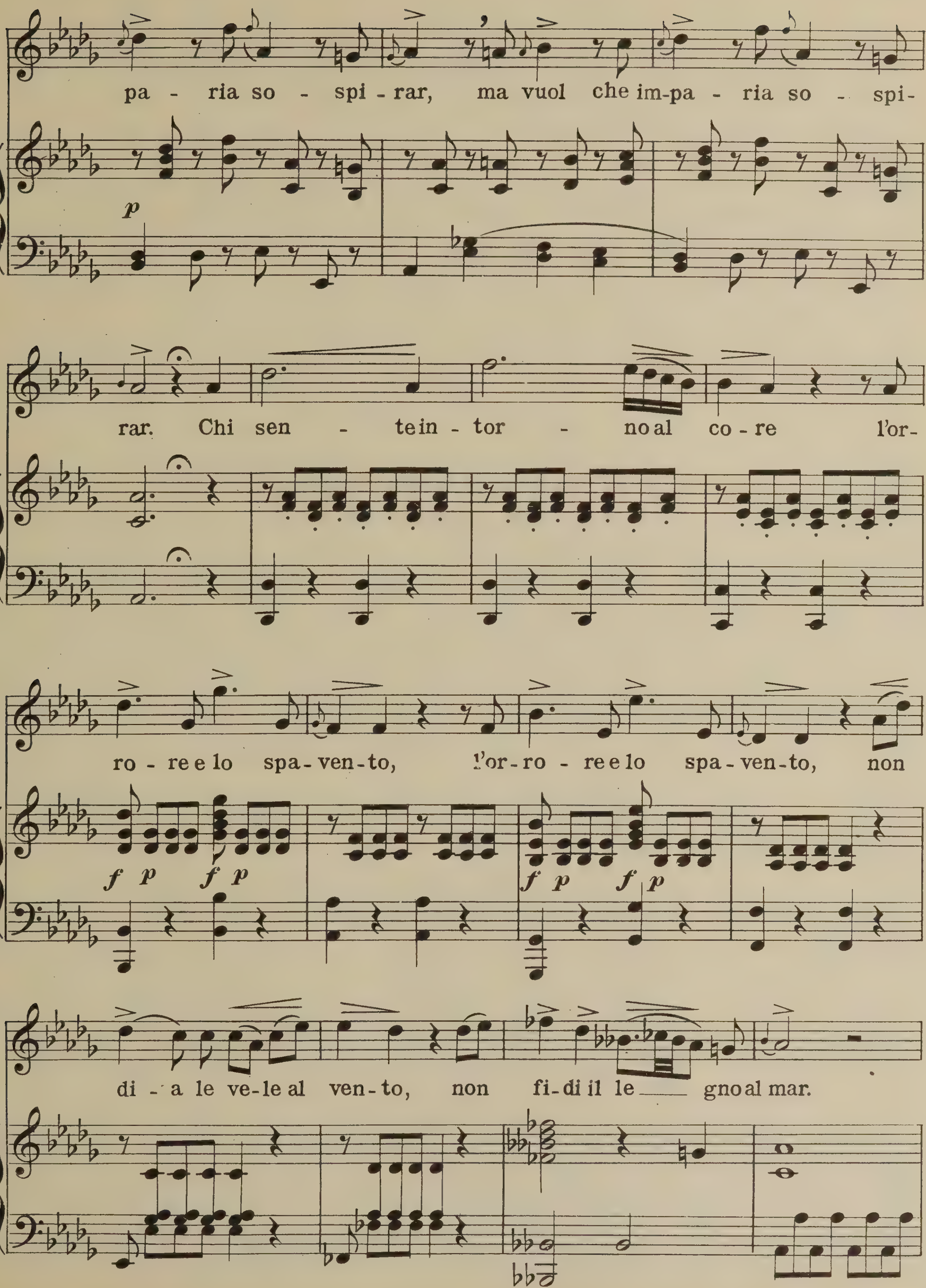
Make the distinction between an appoggiatura and an acciaccatura. The latter has a slanting line through the hook of the note. On the third page of the music "*imparia,*" the appoggiatura, F, is joined to the principal note A, by a portamento. Do not lose confidence at the flats to the words "*fida il legno.*" The notes are easily memorized and executed. The triplet figures to the words "*chi sue leggia adora*" are to be given smoothly. The appoggiatura on the last syllable "*rar*" has the value of a quarter note, that is, it takes one half of the value of the principal note.

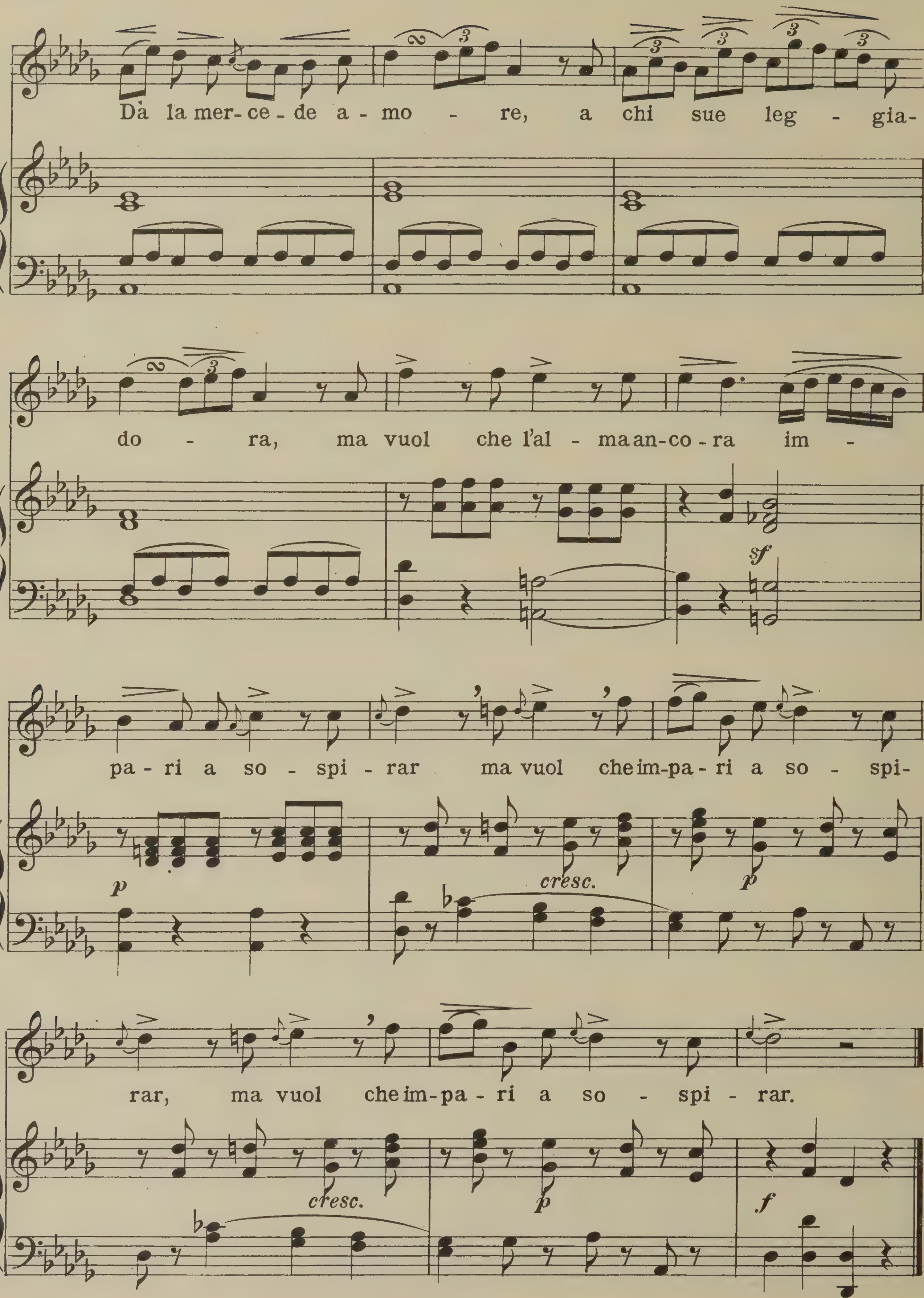
Che sente intorno al core
Whoever feels within his heart
L'orrore e lo spavento
Horror and dread
Non dia le vele al vento
Should not bend his sails to the wind
Non fidi il legno al mar.
Nor trust his bark to the sea.

Dà la mercede amore
Love [brings] reward
A chi sue leggi adora;
To him who obeys its laws
Ma vuol che l'alma ancora
But also it wishes the soul
Impari a sospirar.
To learn to sigh.


Allegro
Chi sen - te in - tor — no al co - re l'or-
ro - re e lo spa - ven - to, l'or - ro - re e lo — spa-
ven - to, non di - a le ve - le al ven - to, non —
fi - di il le - gno al-mar. Chi — sen-te in-tor-no al co - re l'or-


ro-re e lo spa - ven - to, non dia le ve-le al ven - to, non
fi - di il le - gno al mar. Dà la mer-ce - de a-mo-re, a
chi sue leg - gi a do - ra, ma vuol che l'al - ma an-
co - ra. im pa - ria so - spi - rar, ma vuol che im-
sf
p
cresc.


pa - ria so - spi - rar, ma vuol che im-pa - ria so - spi-
rar. Chi sen - te in - tor - no al co - re l'or-
ro - re e lo spa - ven - to, l'or - ro - re e lo spa - ven - to, non
di - a le ve - le al ven - to, non fi - di il le gno al mar.


Dà la mer-ce-de a - mo - re, a chi sue leg - gia-
do - ra, ma vuol che l'al - ma an-co-ra im -
sf
pa-ri a so - spi - rar ma vuol che im-pa-ri a so - spi-
p
cresc.
p
rar, ma vuol che im-pa-ri a so - spi - rar.
cresc.
p
f

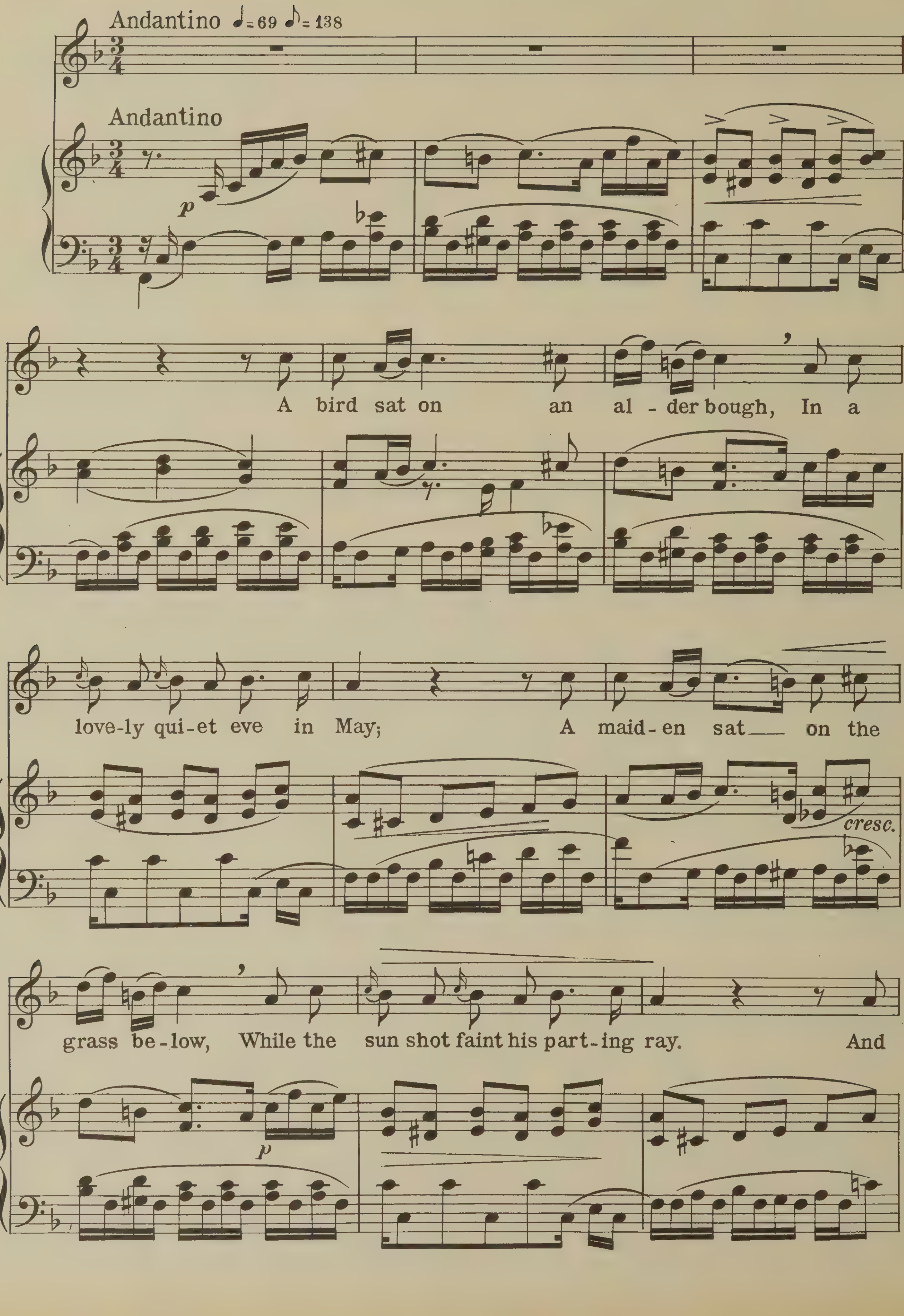
A Bird Sat on an Alder Bush

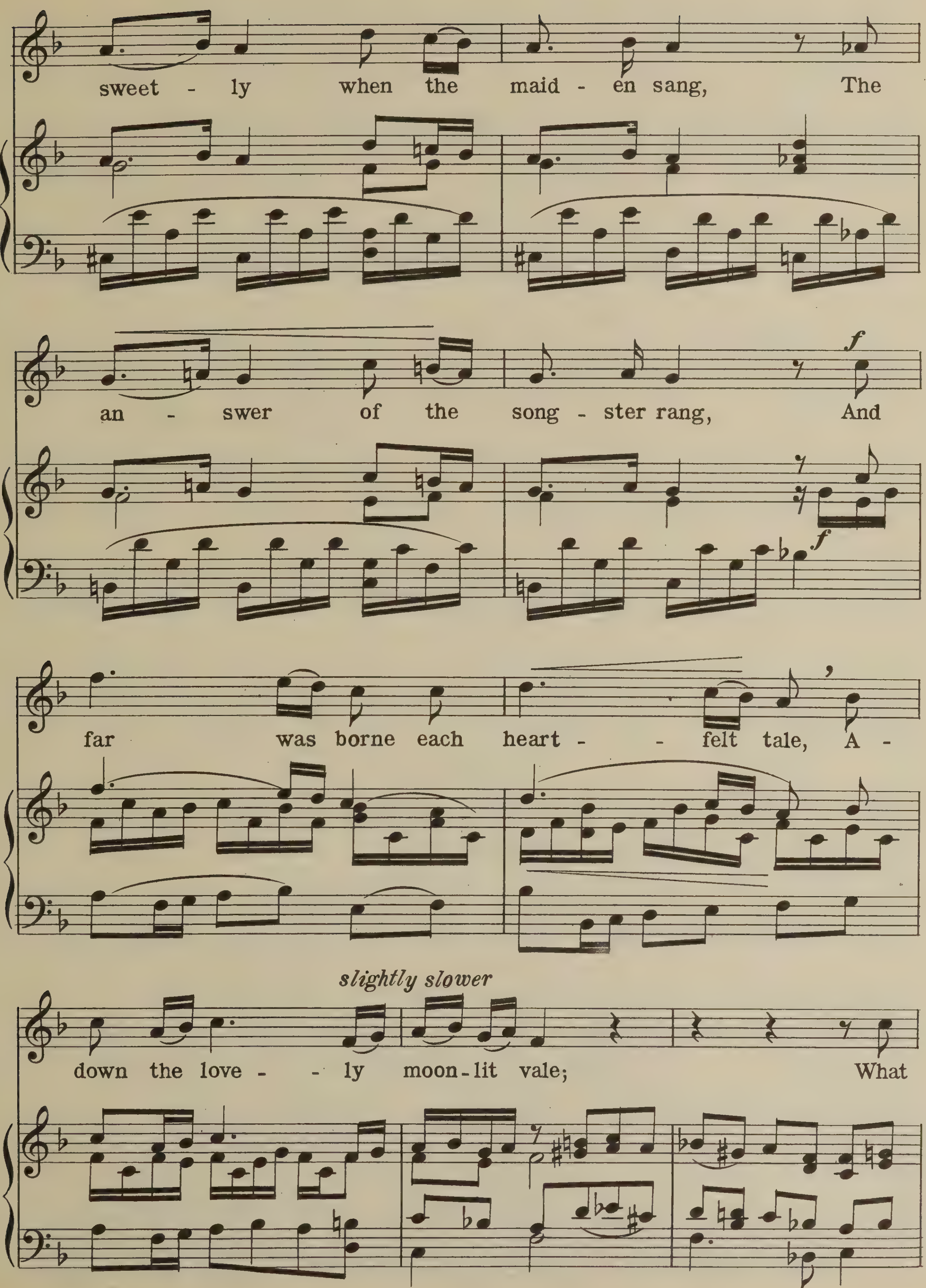
Edited by
David Bispham

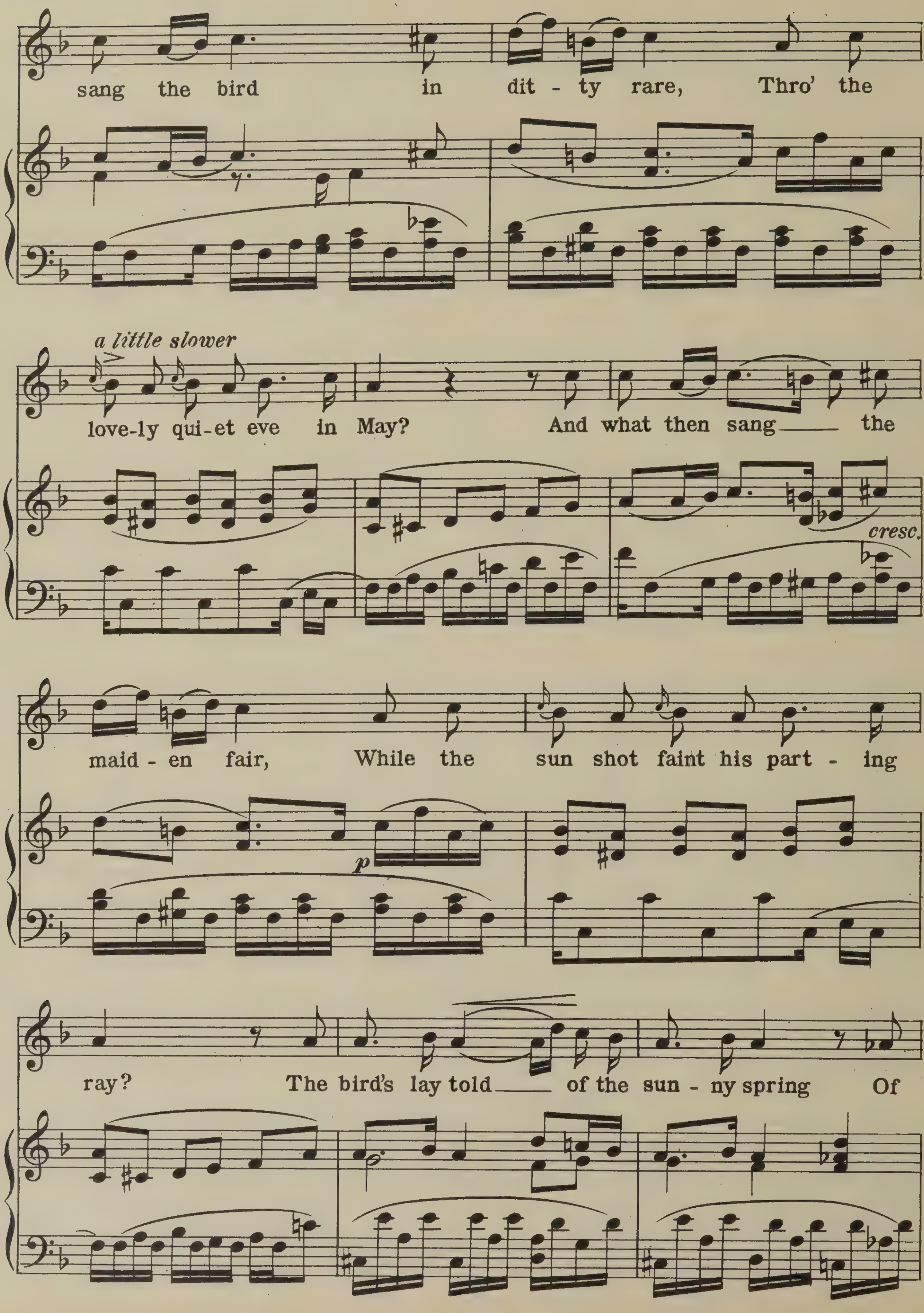
Music by
L. Spohr

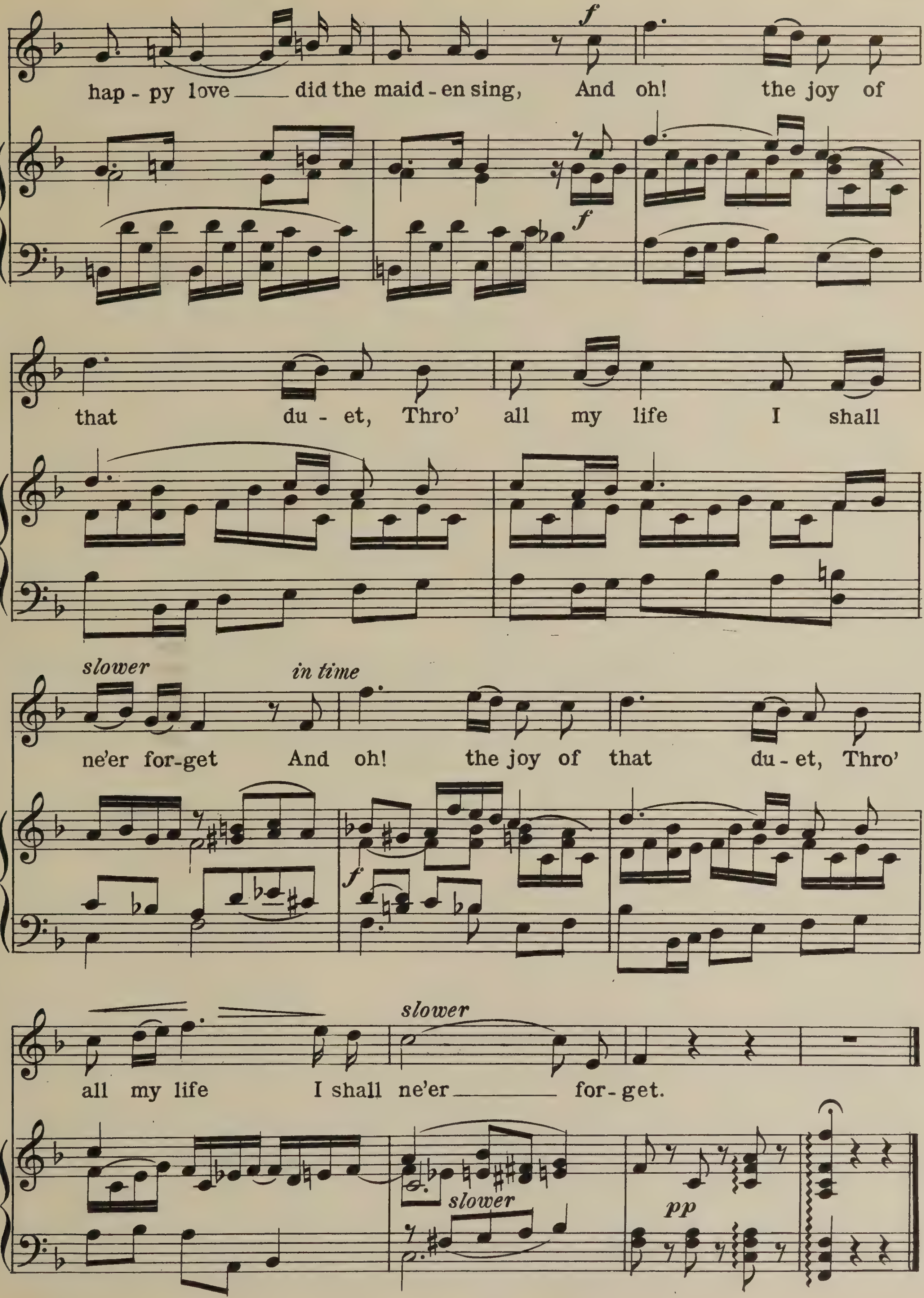
ALTHOUGH this song was not written by an Italian composer it is Italian in style. Spohr was a composer of German birth who was trained as a violinist. He appeared in public at an early age and after some years of experience in an orchestra took up conducting, a line in which he won distinction. Italian opera was the favorite style in the period in which Spohr was professionally active. Hence it was natural that he should write in this style.

"A Bird Sat on an Alder Bush" is included in these songs by Mr. Bispham and was edited for this collection as a worthy addition to the classical repertoire. It is not to be taken rapidly: the count may be in quarter notes or in eighths as shown by the metronome mark. Keep the movement even and smooth. The English diction must be quiet, smooth, distinct, with vowels pure and consonants easy and free in production.


Andantino ♩= 69 ♪= 138
Andantino
p
A bird sat on an al - der bough, In a
love-ly qui-et eve in May; A maid-en sat on the
cresc.
grass be-low, While the sun shot faint his part-ing ray. And
p


sweet - ly when the maid - en sang, The
an - swer of the song - ster rang, And
f
f
far was borne each heart - - felt tale, A -
slightly slower
down the love - - ly moon - lit vale; What


sang the bird in dit - ty rare, Thro' the
a little slower
love-ly qui-et eve in May? And what then sang the
cresc.
maid - en fair, While the sun shot faint his part - ing
p
ray? The bird's lay told of the sun - ny spring Of


hap - py love ___ did the maid - en sing, And oh! the joy of
that du - et, Thro' all my life I shall
slower
in time
ne'er for-get And oh! the joy of that du - et, Thro'
slower
all my life I shall ne'er ___ for - get.
slower
pp

Per questa bella mano

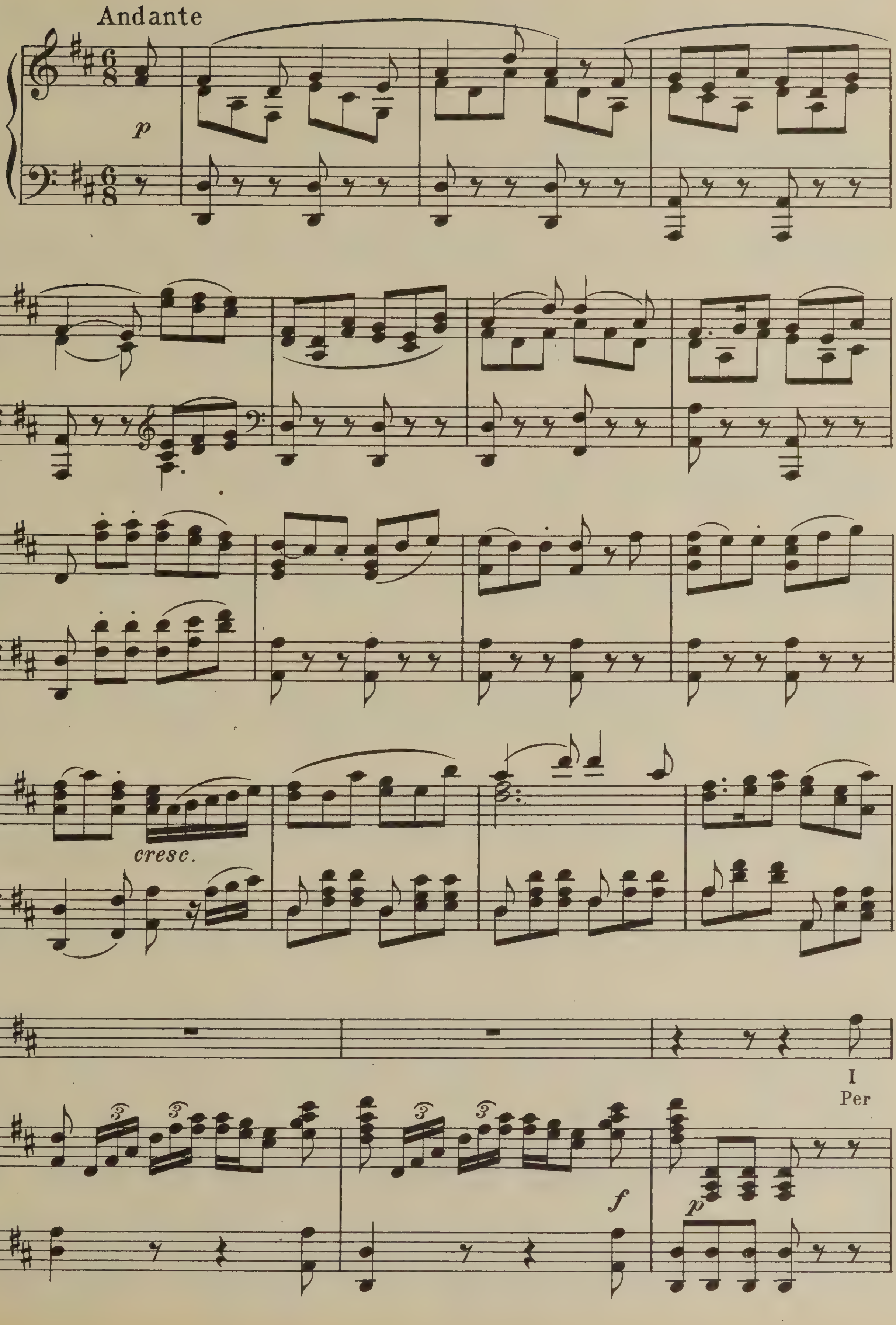
I swear by that dear hand

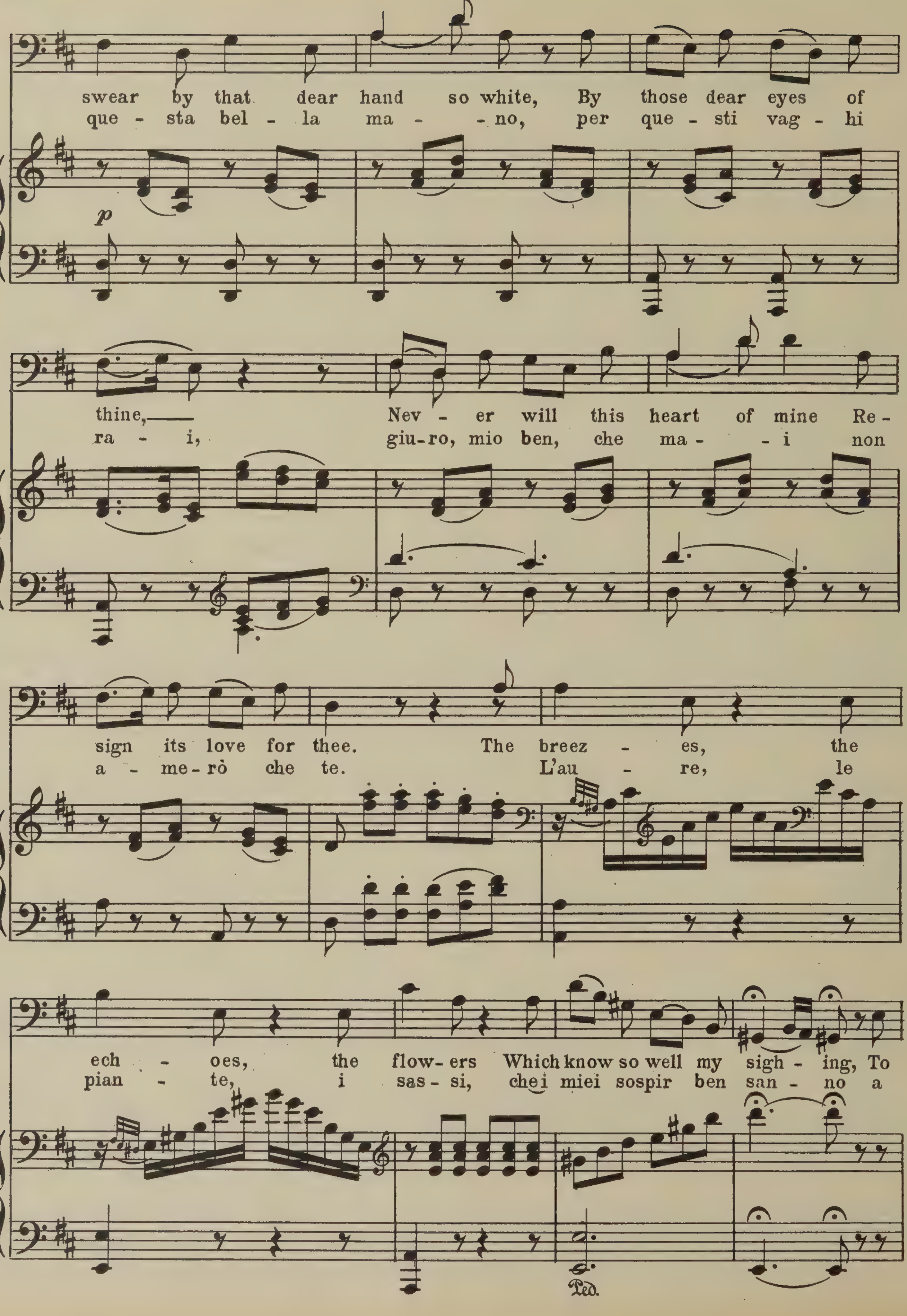
Edited by
David Bispham

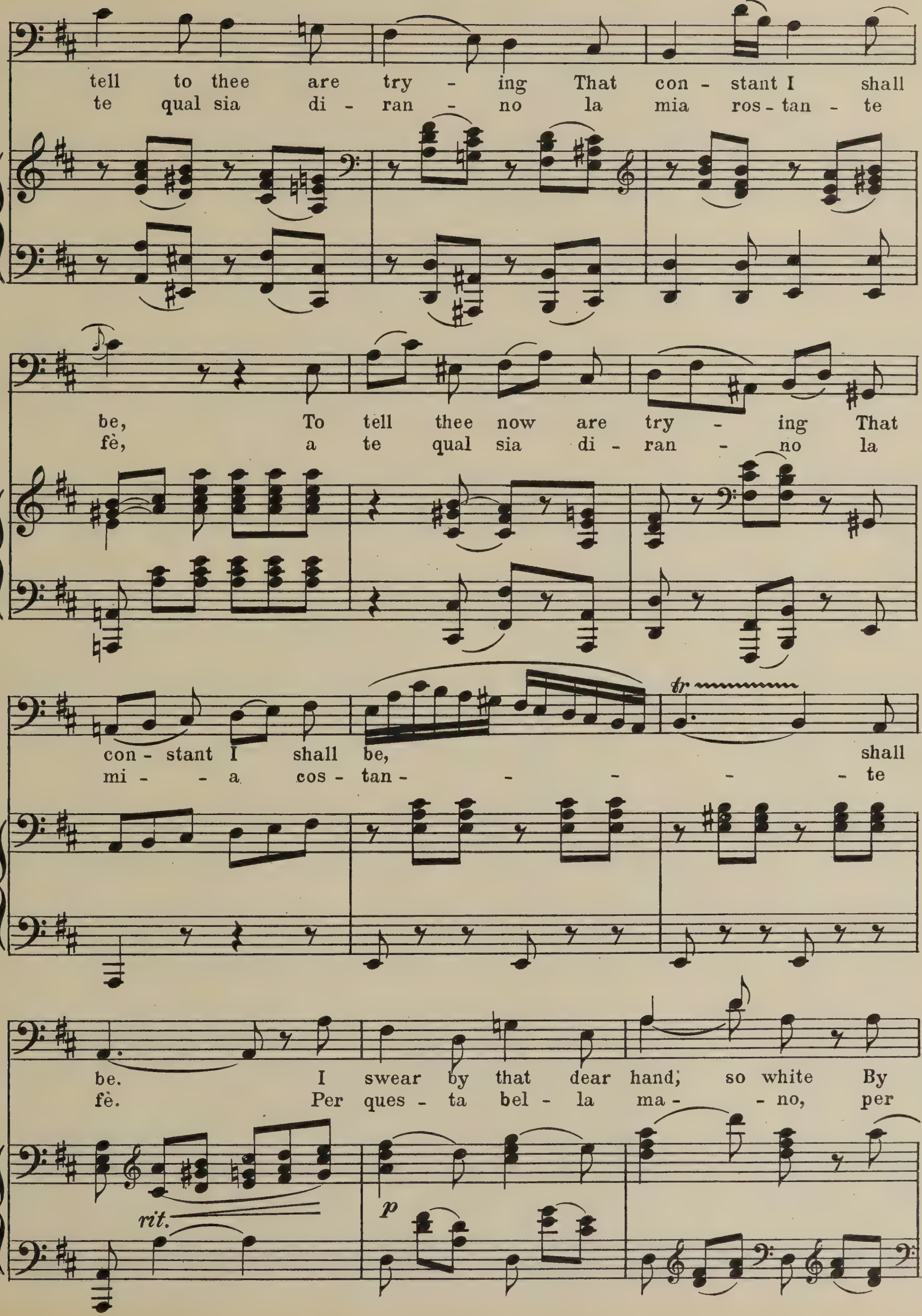
Music by
W. A. Mozart

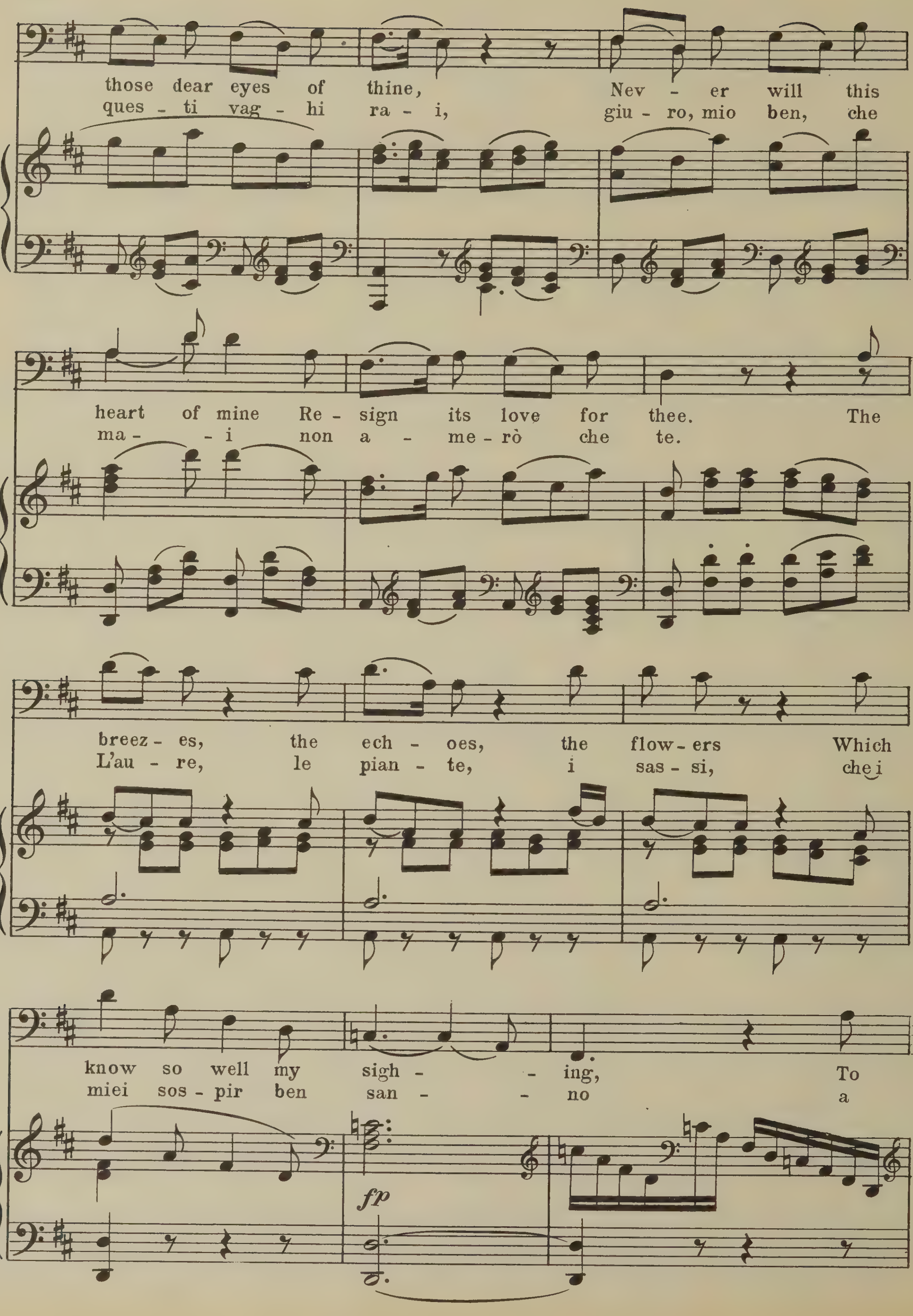
THE following song is inserted here as an example of a classical aria for bass voice. The original copy was made for the accompaniment of a small orchestra, strings with flute, oboes, bassoons, and two horns. An unusual effect was the use of an obligato part for a contrabass, florid in style, such as might have been played by the celebrated virtuoso, Dragonetti, and in recent years by Kussewitzky.

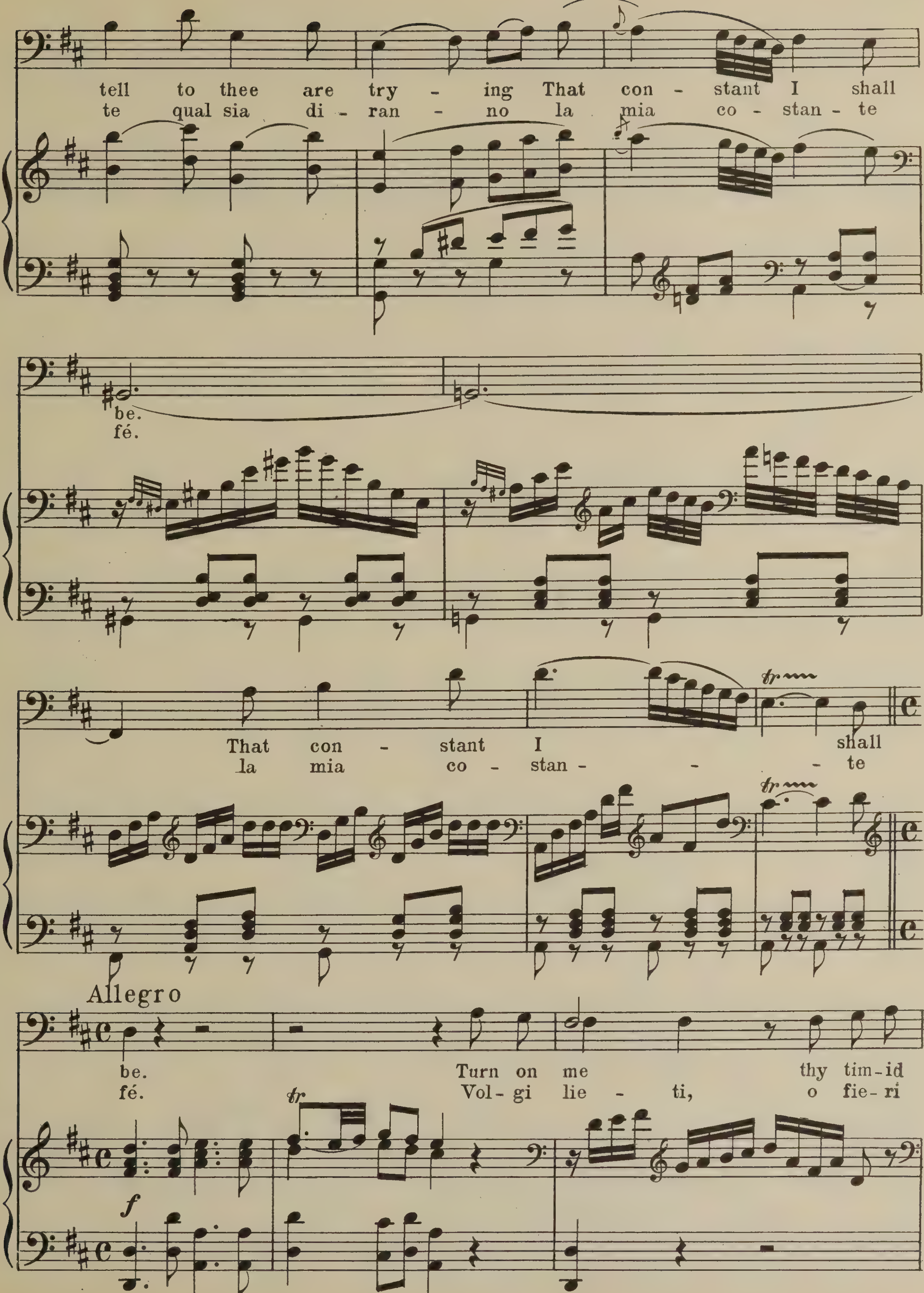
This aria will prove worth the study of a concert bass singer and is especially valuable for the student who looks forward to that career.

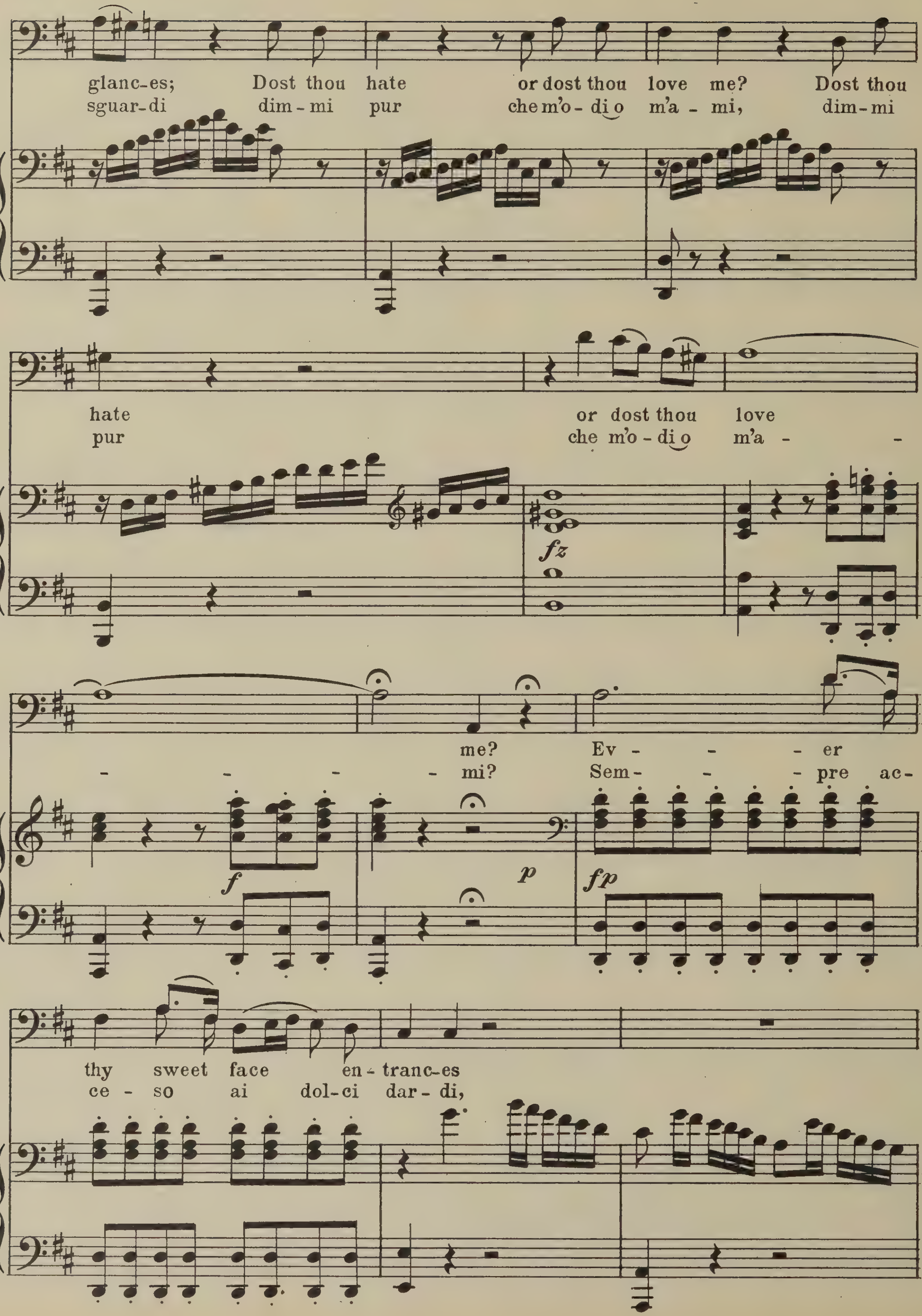

Andante
p
cresc.
f
p
I
Per

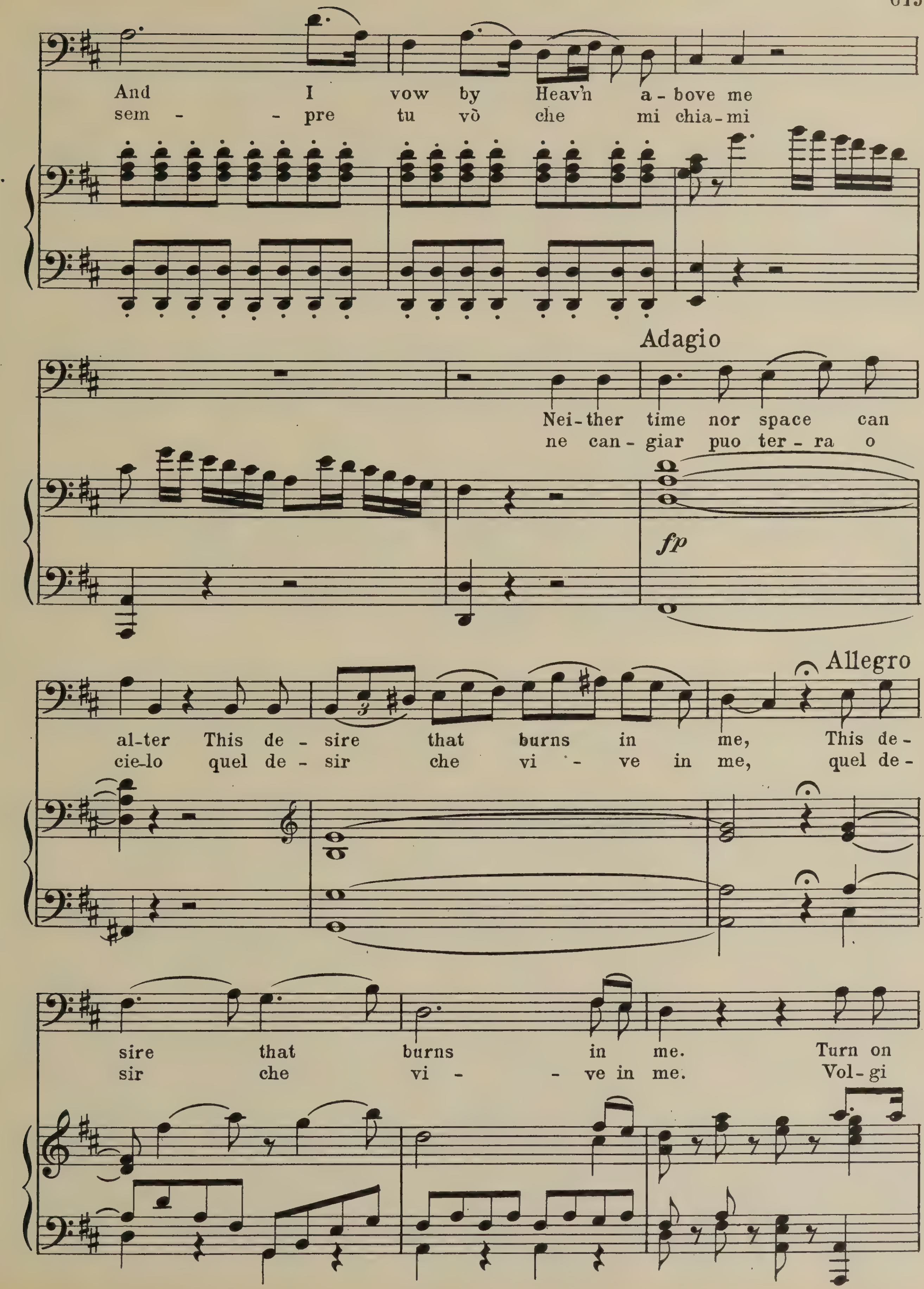

swear by that dear hand so white, By those dear eyes of
que - sta bel - la ma - - no, per que - sti vag - hi
thine,
Nev - er will this heart of mine Re-
ra - i,
giu-ro, mio ben, che ma - - i non
sign its love for thee.
The breez - es, the
a - me-rò che te.
L'au - re, le
ech - oes, the flow-ers Which know so well my sigh - ing, To
pian - te, i sas-si, chei miei sospir ben san - no a
p
Ped.

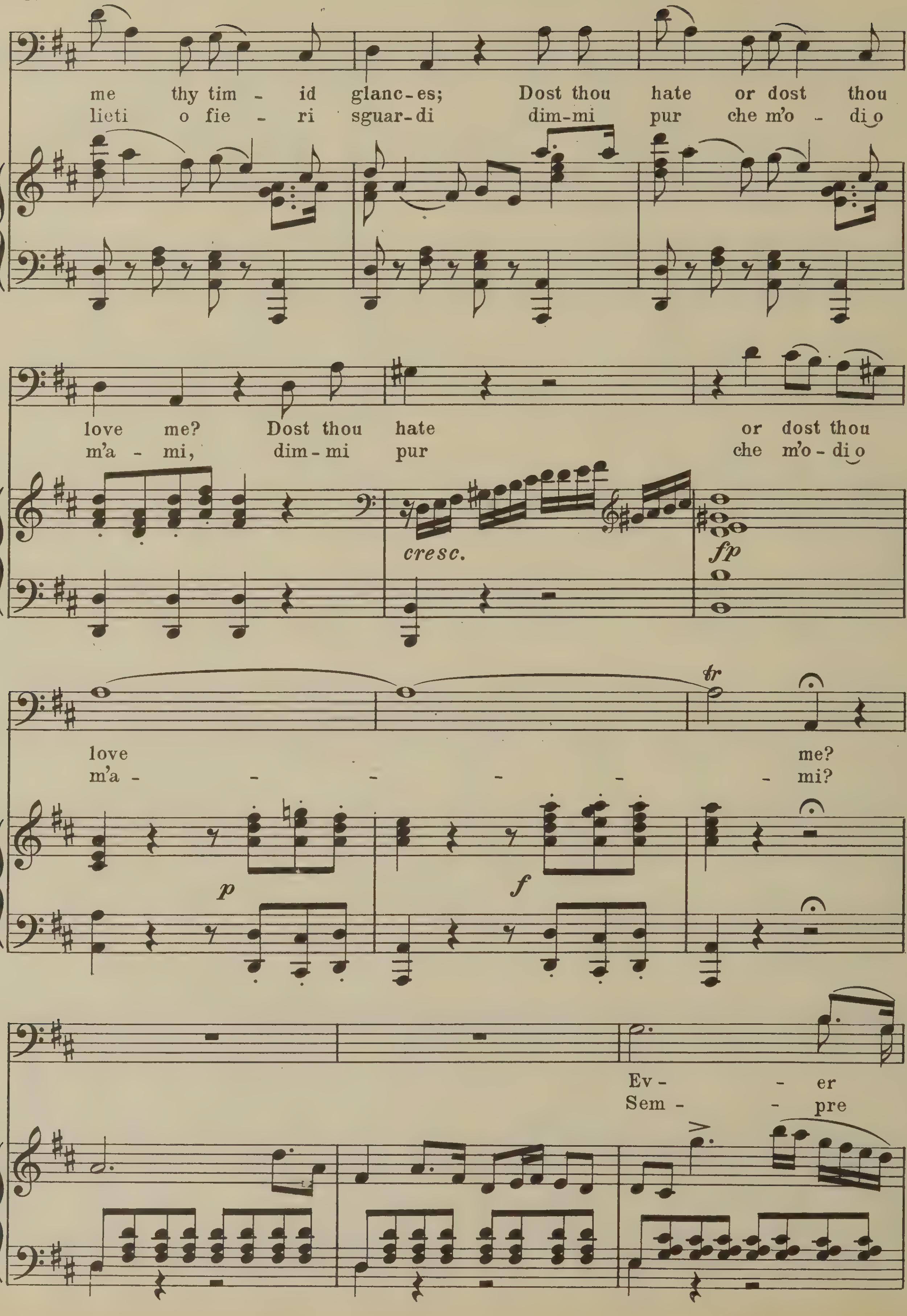

tell to thee are try - ing That con - stant I shall
te qual sia di - ran - no la mia ros - tan - te
be, To tell thee now are try - ing That
fè, a te qual sia di - ran - no la
con - stant I shall be, shall
mi - - a cos - tan - - - - te
be. I swear by that dear hand, so white By
fè. Per ques - ta bel - la ma - - no, per
rit.
p

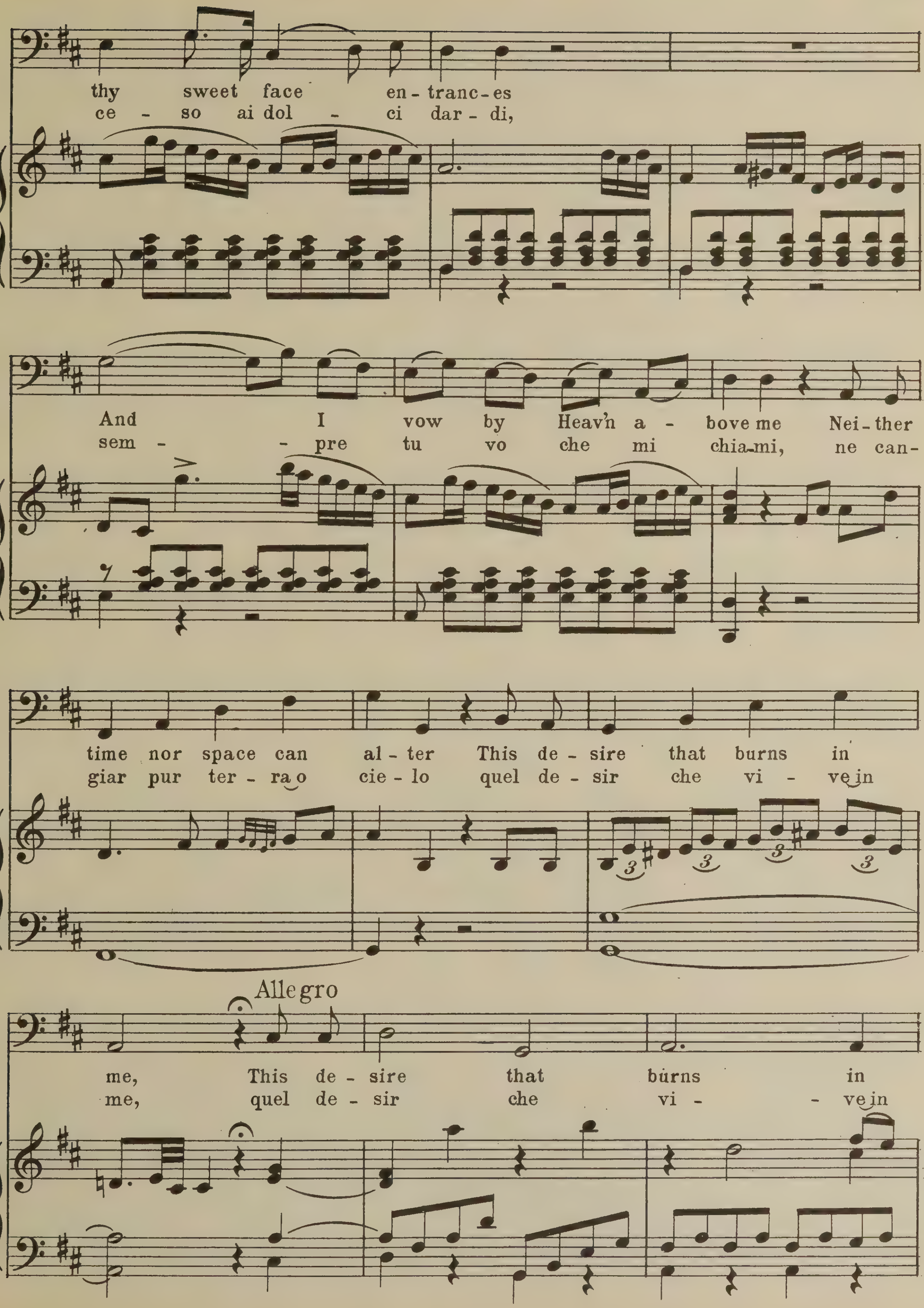

those dear eyes of thine, Nev - er will this
ques - ti vag - hi ra - i, giu - ro, mio ben, che
heart of mine Re - sign its love for thee. The
ma - - i non a - me - rò che te.
breez - es, the ech - oes, the flow - ers Which
L'au - re, le pian - te, i sas - si, che i
know so well my sigh - - ing, To
miei sos - pir ben san - - no a
fp

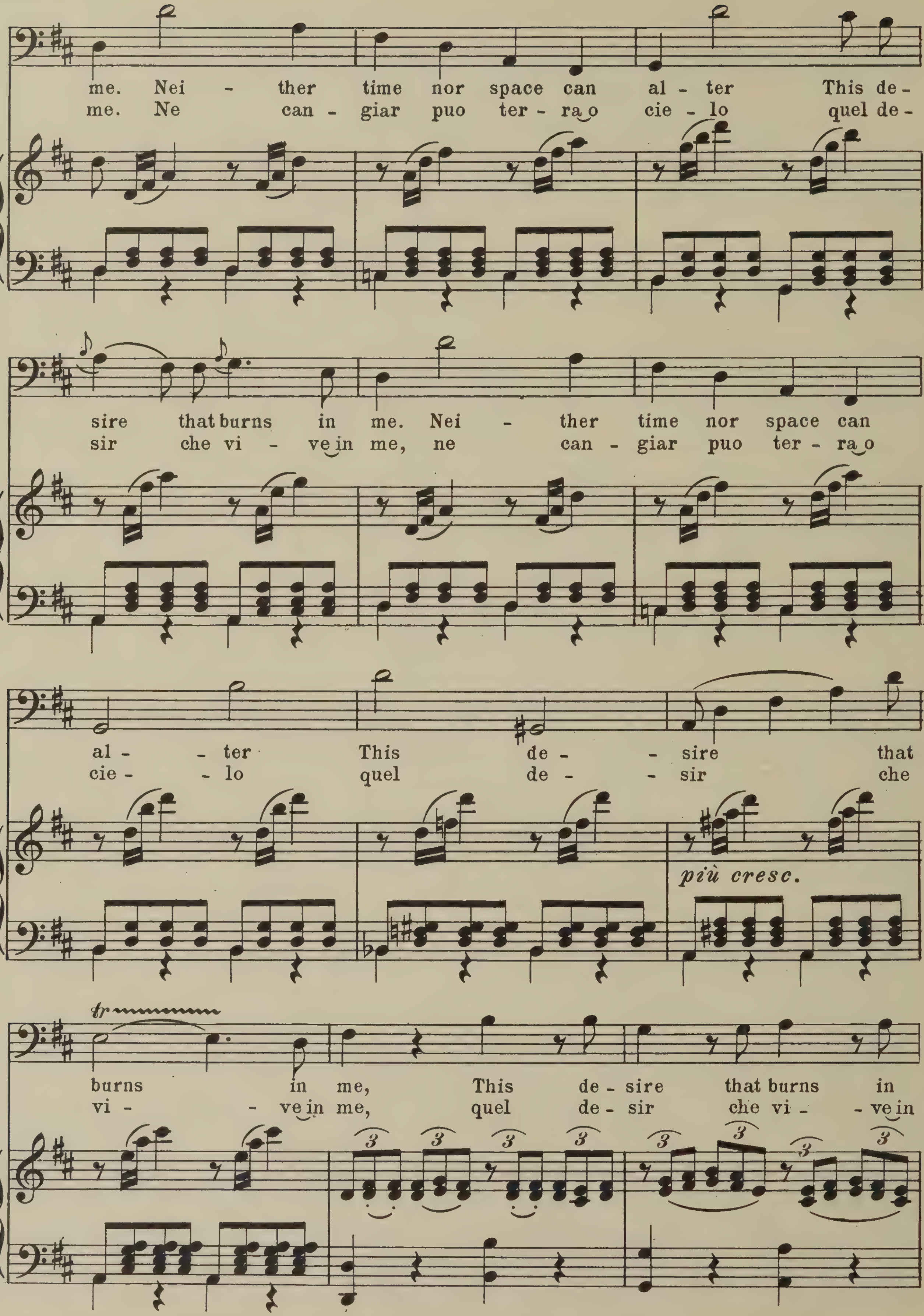

tell to thee are try - ing That con - stant I shall
te qual sia di - ran - no la mia co - stan - te
be.
fé.
That con - stant I shall
la mia co - stan - - te
Allegro
be. Turn on me thy tim-id
fé. Vol-gi lie - ti, o fie-ri

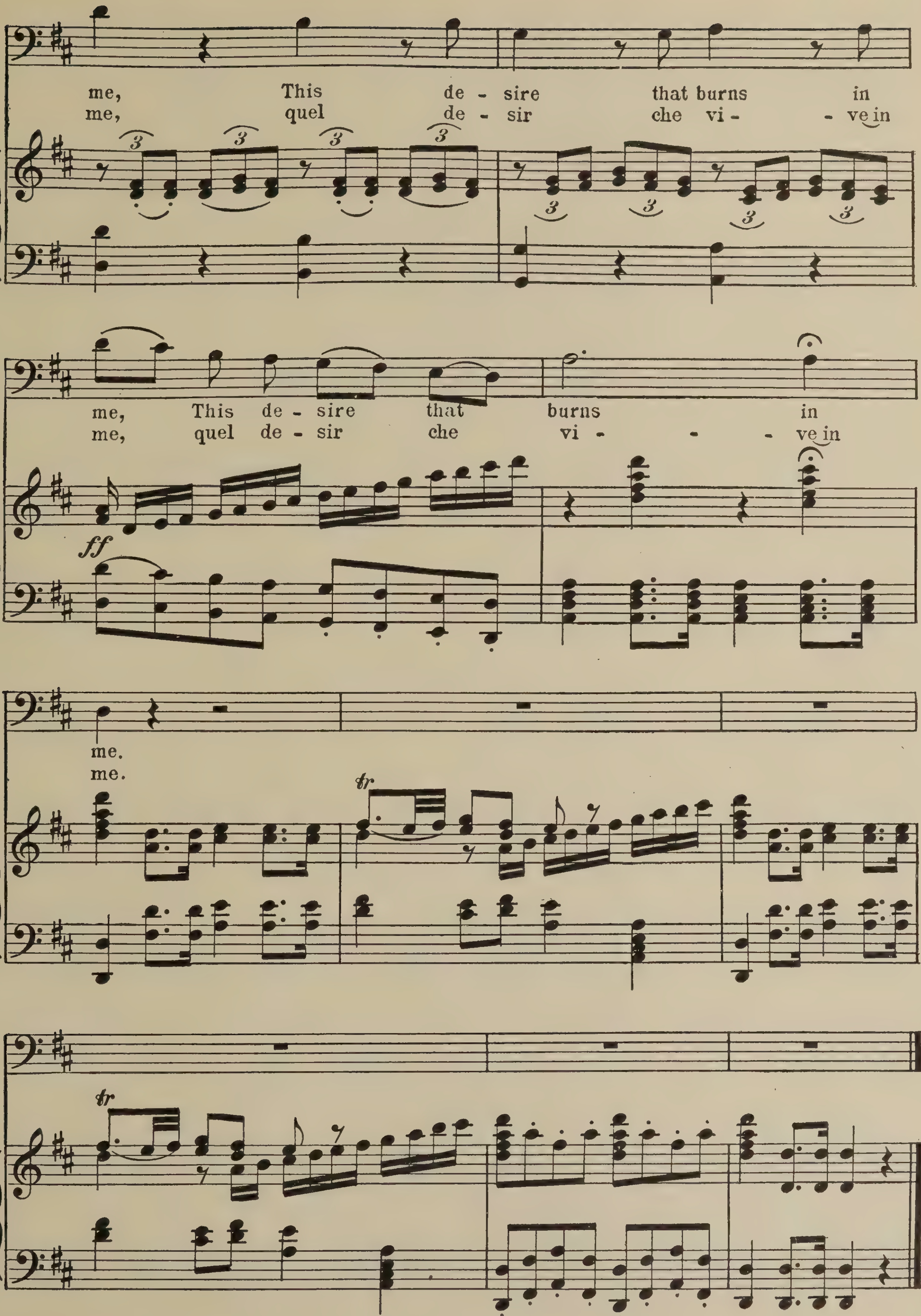

glanc-es; Dost thou hate or dost thou love me? Dost thou
sguar-di dim-mi pur che m'o-di o m'a-mi, dim-mi
hate or dost thou love
pur che m'o-di o m'a-
me? Ev- er
mi? Sem- pre ac-
fz
f
p
fp
thy sweet face en-tranc-es
ce-so ai dol-ci dar-di,


And I vow by Heav'n a-bove me
sem - - pre tu vò che mi chia-mi
Adagio
Nei-ther time nor space can
ne can-giar puo ter-ra o
fp
al-ter This de - sire that burns in me,
cie-lo quel de - sir che vi - ve in me,
Allegro
This de-
quel de-
sire that burns in me.
sir che vi - - ve in me.
Turn on
Vol-gi


me thy tim - id glanc-es; Dost thou hate or dost thou
lieti o fie - ri sguar-di dim-mi pur che m'o - di o
love me? Dost thou hate or dost thou
m'a - mi, dim-mi pur che m'o-di o
cresc.
fp
love me?
m'a - mi?
p
f
Ev - er
Sem - pre


thy sweet face en-tranc-es
ce - so ai dol - ci dar-di,
And I vow by Heav'n a - bove me Nei-ther
sem - - pre tu vo che mi chia-mi, ne can-
time nor space can al-ter This de-sire that burns in
giar pur ter-ra o cie-lo quel de-sir che vi - ve in
Allegro
me, This de-sire that burns in
me, quel de-sir che vi - - ve in


me. Nei - ther time nor space can al - ter This de -
me. Ne can - giar puo ter - ra o cie - lo quel de -
sire that burns in me. Nei - ther time nor space can
sir che vi - ve in me, ne can - giar puo ter - ra o
al - ter This de - sire that
cie - lo quel de - sir che
più cresc.
burns in me, This de - sire that burns in
vi - ve in me, quel de - sir che vi - ve in


me, This de - sire that burns in
me, quel de - sir che vi - - ve in
me, This de - sire that burns in
me, quel de - sir che vi - - - ve in
ff
me.
me.
tr
tr

EXPLANATORY NOTES ON THE TEACHING AND STUDY OF SONGS FROM THE STANDARD AND CLASSICAL REPERTOIRE

The volume and page numbers refer both to the first six volumes of the INTERNATIONAL LIBRARY OF MUSIC, and to the first six volumes of MODERN MUSIC AND MUSICIANS FOR VOCALISTS.

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SONGS SUITABLE FOR STUDY THE FIRST YEAR

Drink to Me Only With Thine Eyes

Old English Air

Volume I, page 8

ESSENTIALS in delivering a song of the old English type are simplicity of style, purity of tone, and clearness of diction.

It is well for the student to keep in mind that carelessness in matters of diction results in imperfect and unsatisfactory tone production. For example, in the second line, the words "I will" present the possibility of trouble which the singer must prepare against in advance. On the diphthong "i" the mouth is opened at the beginning of the sound whereas the closing part of the diphthong, the vanish as it is often called, has the quality of the long "e," a closed vowel. If the mouth is closed abruptly to form the vanish, that is, if there is a definite movement of the jaw, the quality will be noticeably "ah-ee," an effect that will be strengthened by the change of adjustment of the lips to form the "w" in "will," the next word.

What the singer should do is to keep the mouth opening as unchanged as possible throughout the sustaining of the diphthong; at the very moment that the slight closing is made to give the effect of the vanish let the lips shape into the "w" position. This blends the two and preserves the necessary legato.

Another point is the delivery of the words. Memorize them. Repeat them a number of times before adding the tune, studying the correct emphasis on the various words, seeking that which will express the thought most clearly.

The application in singing is that a word which requires stress in speech to make clear the proper relation to the thought must also receive stress in song; and this rule applies even if a word calling for emphasis be set to a normally unaccented note. For example, in the first line the strongest musical accents coincide with the words "drink" and "width," whereas the rhetorical emphasis will be on "eyes." In the third line the musical accent is on "or" and "in," both words of minor importance. Perhaps the student will not find it possible to avoid some accent at these points, but he should try to keep it subordinate to the rhetorical emphasis demanded on the group "leave a kiss" so that the relative importance to the central idea is made clear.

To preserve the legato it is necessary not only to give full time value to the notes but to sustain momentarily such consonant sounds as *m*, *n*, *l*, *v*, *th*, *z*, which assist the continuity of the stream of tone, not breaking it as do other consonants, for example, *t*, *p*, *s*, *k*, etc. This song should show a constant flow of pure tone from beginning to end.

Remember that artistic perfection is built up by the most careful work in the smallest details. Study the joining of every two successive tones and words.

In the Time of Roses
(Wenn die rosen blühen)

By Louise Reichardt

Volume I, page 21

THIS charming little song is counted among the classics of the vocal repertoire. Despite its apparent simplicity and lack of difficulty it is frequently used by concert singers who find it a useful medium to display their command of the pure style in songs of the most transparent musical quality in which purity of tone and expressive diction are conditions. This song is not a folk-song but a composition in the folk-song style; it can be used on a program to present the characteristics of the older German song.

If the singer understands the German language and can sing the German text with a fair approximation to the correct sounds he should use the original. Louise Reichardt was born 1778 and died 1826, and was the daughter of a distinguished composer and writer on music, the court conductor of Frederick the Great. Mme. Reichardt was a singer and a teacher of singing at Hamburg for a number of years. In view of these facts one can understand that the music follows the expressive lines of the original text, and that it best suits the melody.

Translations, even when made with the utmost care and devotion, cannot fit the music perfectly at every point. Nouns and verbs exchange places, adjectives and other words of quality may replace the words which they describe; and other alterations may occur in the setting of word to music. Take the first line by way of illustration: "Rosen" (roses) is set to the pitch B and the verb "blühen" (to bloom) has the musically more important passage which follows; as a rule action, expressed by a verb, is more vigorous than the noun. In the English version "roses" takes the place of the verb in the original German.

The effect of the thirty-second notes in the second measure is practically that of a portamento. The degrees C and B are not to be made prominent; they simply preserve the desired legato connection between the D and the A. This same legato connection between E and A, in the sixth measure, requires triplet thirty-seconds. Passages such as these should be vocalized at first, repeated a number of times on "ah," "oh," and other vowels, and finally sung to the printed syllables.

This suggests the useful practice of taking passages from songs and employing them as technical material to prepare for actual singing later. But do not make the error of taking a figure away from its connection. For example, in the ninth measure, we find a *grupetto* or turn on the word "grief." This should be practised, not separately, but with the succeeding E, because the interval of the perfect fifth, A–E, may make it difficult to preserve the desired legato connection and to avoid any effort because of the higher pitch. Vocalize this turn and the E a number of times before using the word to which it is set.

The same method should be used in the next two measures on the word "thro'." The G must be effortless so far as the correct pitch is concerned. Think it clearly before singing it. Let the voice go up easily as if making a rising inflection of speech, practising on "yes" or some other short word which can be given with a rising intonation. Do not make a hold on the high G, although it will not be objectionable to retard the tempo slightly if the singer so desires.

As should be the case in all songs in sustained style the singer should slightly prolong consonants which can have pitch, such as *m*, *z*, hard *th*, *ng*, *v*. Doing so will assist in preserving the stream of vocal sound which is essential in sostenuto singing.

I Love My Jean

By Lulu Jones Downing

Volume V, page 1220

THE composer of this song is an American woman with a gift for melodic invention and vocal utterance which has expressed itself in the form of song. The text is one that is a favorite with the public, and has been set by quite a number of composers. In fact considerable interest could be aroused in a group of musicians, especially singers, to compare the various settings. In such a comparison we are sure that Mrs. Downing's tune will have a high rating.

It is not a bad plan to memorize a song, to memorize it thoroughly—and it is not difficult to do so. In fact an efficient plan of practising will almost certainly cause the memorization of the song without special concentration upon that point. To illustrate: Repeat the text over a number of times, line by line, the first line, then the second, then both together, and so on building up the learning of the entire poem. Learn the tune in the same way, line added to line, until the entire air is learned with the eyes on the music. The next step is to be able to sing words and music without looking at the printed page. Try yourself out at odd moments and outside the music, or practice, room.

We advise the usual plan of technical practice, namely, to hum, to vocalize, to use the familiar Sieber syllables, *la*, *be*, *da*, *me*, *ni*, *po*, *tu*, while trying out the voice part, especially to secure the desired legato and the uniformity of tone which is

necessary. While vocalizing—of course using various vowels—observe the breath-control, for that is the foundation of good tone.

The final step is to fit words and music together, and to pick out the points at which trouble of any kind is experienced. For example: A common fault of young singers is to attack a word, especially one beginning with a consonant, a little below the correct pitch; often indeed the singer will start the second note on the pitch of the preceding word or syllable and slide up to the correct tone. All this is done so frequently and so unconsciously that both teacher and pupil will need to be on guard to overcome the inartistic habit.

By way of illustration take the word "dearly," fifth measure. In many instances the singer will pitch the "d" on the degree B to which the preceding word "I" was sung. The actual effect therefore is to place a short grace note (acciaccatura), B, before the E. Or the "d" will be pitched to the chromatic half-tone D♯. In the second verse the consonant "s" will not take a pitch, so the careless singer may attack on the lower note the vowel which follows the "s."

To suggest the requisite care in forming words and in properly fitting them to the correct pitch we cite the end of the second line "the west." "W" is not an actual sound, one may say, only a shaping of the lips which precedes the vowel that follows the "w." What happens in careless singing is this: The singer produces "the" on E, and immediately shapes the lips for the "w." As a result the word "west" has a preliminary attack or slide upward from E to C. This is not a hypothetical instance but one that occurs all too frequently. A similar but more difficult attack is in the second measure, page 1221, "there wildwoods." The "w" in "wild" should be squarely on the high G; not a trace of a slide should be permitted.

The remedy for the trouble is to practise a portamento glide on the word "there" from the D up to the G, and not to form the lips for the "w" until the upper note is reached. After repeated trials the glide can be modified, made less evident, until the effect is merely that of the ordinary legato. But it is an excellent idea to feel that the tone of the lower note is carried to the upper before the new consonant is formed. In this way correct pitch is strongly in the mind.

The Bird and The Rose

By Amy Elise Horrocks

Volume V, page 1222

IT IS worth a singer's time to study the different qualities of the texts used for song composition, for the reason that a text of one kind demands not only a special kind of musical treatment, but also an entirely different kind of delivery from that employed for another. Successful public speakers have more than one style of delivery; a public reader or "elocutionist" must have skill in a variety of styles.

Some song texts are of the narrative or descriptive type, telling a story, setting forth pictures of various scenes and incidents; others repeat conversations, words actually said; a third class is emotional, devoted to describing the feelings of a human being; in other cases inanimate objects are made to express ideas which belong only to mankind; then we have texts of aspiration, prayer, and praise; and so on in great variety.

"The Bird and the Rose" is the composition of an English woman, and belongs to the so-called ballad type. A little story is told in this text, and the endeavor of the composer has been to heighten the ideas by adding to the recitation of the words a pleasing tune and rhythm, in the latter respect transcending the meter of the verse. Let us note that the first four lines tell about a rose, a bird, and the environment of the two. This is purely descriptive; the only suggestion of emotional quality is found in the words "loneliness" and "distress." So far as the actual function of music is concerned there is no reason why a text of this kind should be set to melody of any type. Music, in its finest quality, is a reflection of feeling, and of course is personal. Even a question, such as that in the fifth line, is not emotional. The reply of the rose, "Ah, if I had wings To other lands I'd fly," is capable of a true musical setting.

Naturally in a text such as this the hearer must understand every word clearly in order to receive a correct picture of the ideas set forth. Therefore it is of prime importance that the singer recite the words frequently before trying to add the tune to them. The best speaking delivery of the text is the delivery to use for singing. The tune is to

be presented with a singing tone without interfering with the clear recitation.

In singing songs of the ballad type there is a point to be kept in mind. Referring to the line "'Why are you sad, sweet rose?' he said," should there not be a difference in the tone quality between the words actually said and the two that simply mention the fact that he said them?

In the case of a broken thought, as in "'Ah!' said the rose, 'if I had wings,'" the three words "said the rose" should have a sort of parenthetical delivery, and "if I had wings" should be taken up with exactly the same tone quality as that used for "ah" which began the phrase. As ordinarily sung every word in the line is given with the same tone and sentiment, a performance which is inartistic in the extreme.

A good idea for the singer to keep in mind is that he is reciting a poem on a tune. He sings audibly the tune provided by the composer. His mental conception is that of reciting without disturbing the singing quality. Do not be too much concerned as to time values of the printed notes. Take the line "'Why are you sad, sweet rose?' he said." The first three words are set to eighth notes. But should each one be absolutely the same in duration, in weight of tone, etc.? The musical accent would be "Why *are* you sad?" because the "why" comes on the second half of a divided count. But the emphasis natural to the thought calls for stress on "why." Give it also a little longer duration of tone. Correct notation would probably be "why," an eighth note, the other two shortened as in speech to sixteenths; but the whole passage is to be sung with the legato feeling so that the sixteenth rest break between "are" and "you" will not be noticed. Notation is only approximate at best. It is not possible to indicate subtle speaking rhythm. Good declamation gives the real time values.

Constancy

By Charles F. Webber

Volume V, page 1236

SINGERS—and teachers, too, for that matter—are apt to overlook the writer of the verses of a song. To them the music is the main thing. If one asks for a song in a music-shop the name of the composer will be requested, not that of the poet. Thus for various reasons there is a feeling that the name of the writer of the text is not a matter of much importance. This may be true in respect of certain verses, but when the thought and the pictures in words which inspired the music come from the pen of a great poet, Shakespeare, Goethe, Hugo, Heine, Browning, Tennyson, or even others of less fame, it is a matter of interest for a singer to know the name of the poet.

Among American writers the name of Frank L. Stanton is well-known to the public, and ranks high in the estimation of many persons. His verse has a wide appeal, and usually expresses some phase of feeling which is a part of the experience of the average person.

The thought of a poem may be individual or it may be collective. In the case of "Constancy" it is distinctly individual. And yet if the song is sung in public it will be received with the idea that the singer voices the experience of each one of his hearers.

The direction *molto sostenuto* requires a broad, sustained legato tone production. With that must be a free, unimpeded delivery of each word and each syllable, just exactly as if the speaking and not the singing tone were the medium of utterance.

The first step should be to hum or to vocalize the tune, using the fullest legato possible, the effect desired being that of an unbroken, resonant stream of tone throughout the phrase. In vocalizing or humming do not try to mark the rhythm of repeated tones. What is being sought is continuous tone. The rhythm will be marked off in the next step in practice which may be that of the use of the syllables *la*, *be*, *da*, *me*, *ni*, *po*, *tu*, or a change of vowel from note to note.

The fact that this song is mostly within the range of the average speaking voice is a helpful condition. The singer should feel no concern as to pitch. His entire attention can be given to correct breath-control and freedom of diction. With that goes the necessity of giving the proper stress to a word whether or not it coincides with a musically accented note. For example: "To know *you* are faithful and love *me* still." If good reading requires stress on the two words "you" and "me" so does a song rendering. Or the line: "Beautiful

eyes *more* dear to me." The strong musical accent is on "dear." But to indicate the thought correctly "more" should have stress. On page 1237, sixth measure, "your," although the last note on the measure and the weakest musically must have stress. And the last line: "It is mine, as *you* are." Here the music not only has "are" on the accent but sets it to a slurred group of two notes which makes it still more prominent. In spite of this "you" must have the required stress.

These lines were probably not written for a musical setting with its rather rigid expression and frequent breaks in continuity owing to the necessity for taking breath. The close of a thought in the text does not always coincide with a necessary break in the music. On page 1237 we read:

> "For God gives grief with His gift of song
> And poverty, too, but your love is more
> To me than riches and golden store."

There is no real break during the course of the three lines; the line of thought is continuous, and the idea is not complete until the end of the third line of words. Naturally any breath that is taken by the singer must be very short, very noiseless, and interrupt the flow of tone as little as possible.

A suggestion is in order in reference to the line "To feel, when sunshine has left the skies." The first syllable of the word "sunshine" is set to A. The second syllable and "has" are set to much lower notes, both of them in the chest register. The tone quality is to be carried down from the A into the lower notes, the result being a blending of middle and chest qualities. When the singer reaches the word "left," on B, the tone should be of the *same* quality as that of the previous A. This suggests the treatment for all wide skips followed by approximately the same pitch on the first of the tones which form the interval. The connection must be *intended* by the singer.

Love's Old Sweet Song

By J. L. Molloy

Volume V, page 1260

THIS song is typical of the sentimental English ballad style in which the composer aims to present an appealing melody set to verses which voice the feelings and experiences of the average person. In a general way it is of prime importance that the words be distinctly enunciated without in the least affecting the singing quality of the tone.

But the singer must also keep in mind the fact that pleasing vocal quality is a big consideration with the average hearer or audience. Those who listen want to hear the words, it is true, but they also enjoy hearing a good voice and a "pretty" melody, as they say. This means that the singer who pays close attention to fundamentals of voice production will always do better than the one who is careless about breath-control, tone-placing, and articulation.

The first line presents a difficulty that shows the necessity for careful drill in word elements. The alliteration, three words in succession beginning with "d," is not vocal or lyric—it is a technical poetic device—and the two sounds coming together, "dead days," opens up a problem which is more or less a subject of controversy among teachers and singers, namely, the same consonant as the final and initial in two successive words. Shall the word "dead" be completely finished before "days" is taken up? Is it possible to use the Italian rule for double consonants, namely, that the duration of the sound is to be doubled? Can the singer pronounce the final "d" of "dead" without sounding an "uh" after it, and before the initial "d" of "days"?
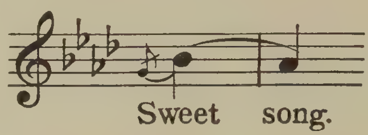
The six repeated A♭'s in the first line and the same number of B♭'s in the second are to be delivered as if the singer were reciting on the note, not singing. The endeavor must be to avoid taking one or more of the repeated notes a half-tone lower, and then sliding up to the correct pitch. The proper feeling is that of a certain elevation of the speaking voice.

In the fourth line practise the two words "hearts love" so as to finish the first with the "s" and begin "love" exactly on the C. Ordinarily the singer will add the "s" to the "l" and slide up from A♭ to the C. The sixteenth note embellishment to the word "sang" may be executed so as to make of the four notes C, E♭, D♭, and C, four sixteenths. This applies to a similar passage in the second verse. In the last brace, page 1262, first measure, the embellishment and the principal note may be executed as a triplet in sixteenths.
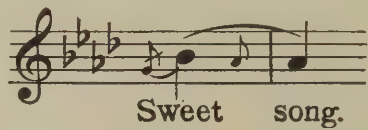
Skips are quite frequent in the section in 3/4

meter, which section is virtually a refrain. In each case practise these separately so that the necessary legato can be maintained without an upward slide to the second note of the interval. For example, page 1261, second brace, of the refrain: The word "twilight" may need care. Without concentration of attention the student will be apt to start the "l" on G and then slide up to the E♭ which follows. The same idea applies in the next measure to "are"; the D♭ will be preceded by a G as a sort of short grace note. The word "weary," seven measures later, may be delivered with a portamento effect, making the glide on the vowel "e," not bringing in the "r" which is really only a curling up of the tip of the tongue, until the degree E♭ is reached.

The last two measures of the refrain might be notated differently, perhaps better for the average singer. The printed notation is the equivalent of the familiar second of the scale preceded by a grace note, and moving to the final note with portamento execution. Thus:



Sometimes the anticipation is indicated as follows:



In the Chimney Corner

By Frederic H. Cowen

Volume V, page 1302

COWEN, born on the island of Jamaica in 1852, became one of the most distinguished of the British musicians, his professional activity covering teaching, conducting, composition, and some literary work. His list of songs is a long one, including more than three hundred numbers, some of them acknowledged favorites with all English-speaking people because of their melodious and genuinely expressive qualities.

Teachers frequently find themselves at a loss for the songs they should give to pupils who are just beginning the study of the use of words in song. After preparatory work in exercises, word elements, and vocalises,—and parallel with the latter—comes the practical application in the singing of words. A song which is selected for use in the first studies should present certain well defined characteristics: The melody is to be simple, the progressions largely diatonic, with few wide skips involving sudden changes of register, phrases of moderate length, neither high nor low notes, text of simple, appealing sentiment, with tempo moderate, even somewhat slow, rather than rapid, so as to promote sustained tone and steady breath-control.

"In the Chimney Corner" has been used by teachers as one of a group of "first songs" for the average pupil. It has been printed in several keys, but the edition in C, as used in this collection, is adapted to use with the average voice, male or female, for it lies mainly in the medium register.

It is a good idea to start the study of the song with a close reading of the text. By so doing one discovers that the poem represents the words, or, if one prefers, the unspoken meditation, of an elderly woman to her granddaughter as they sit by the fireside and gaze into the flames, at the same time shaping pictures of fancy, the one of the future, the other of the past.
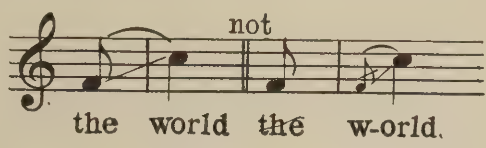
The preliminary study of the song should be to hum the air, for which purpose the simple, natural melodic quality is well suited. The singer can also use it as a vocalise, and with various combinations of vowels and consonants. The execution is to be legato with careful joining of one tone to another in the vocalizing, and easy, clear enunciation in the delivery of the text.

The first line raises a point in the matter of articulation that has interest. Two consonants, both dentals, "t" and "d," come together on the words "what do." The "t" is made by a closing of the tone, so to speak, with the tip of the tongue lightly touching the front upper teeth. The "d" is made similarly but will take pitch (a tuned consonant, some teachers call it). Shall the "t"

be finished by taking the tongue away from the teeth as if the word "what" were final, or shall the "d" be sounded from the position taken for the "t," similar to the Italian method for double consonants? We suggest careful experiment to learn which seems the most satisfactory and effective.

In the case of a skip, as in the first line, from F to A, the pupil will possibly begin the "f" in "fire" with the pitch feeling of the degree F in his mind with the result that the vowel "i" will be sounded on the F instead of on the A, the execution thus becoming equivalent to a short grace note on F before the A. All skips should be taken without sliding on the consonant or vowel. The lines beginning "Love is love," marked *espressivo*, may be taken a little more slowly and impressively.

This also applies to the whole of page 1307, the strong climax of the song. Use a broad, free, sustained tone quality. In singing "the world," near the end, let the voice glide smoothly from the first to the second word, so as to avoid starting the "w" on a lower pitch than is called for:



The Mission of a Rose

By Frederic H. Cowen

Volume V, page 1308

FREQUENTLY demand is made upon the teacher of singing for a song "not a love song"; on other occasions the request may be for one suitable for use at a church concert or some other musicale in which the music, if not sacred, should be of the semi-sacred type; or a singer may be asked for a number suitable to a concert for philanthropic purposes.

"The Mission of a Rose" admirably fits the requirements just mentioned, and others, such as a song to use with pupils who are just beginning study in the art of singing words. It is, in truth, a real "first song," with considerable variety of word pictures, but not a sentimental song. It is not out of place to point out several worthwhile uses, such as at a concert for a hospital, a "flower service," or to follow a request for flowers to be distributed to those who are ill. For these reasons after having been learned the song should be kept in the student's repertoire.

Not being a love lyric the text classes it as especially suitable for the use of young pupils of singing, especially those in schools and convents, and well adapted to the training of pupils in the elocutionary delivery of a song text. In this respect the student must have special regard to the phrasing which is to be identical with that of speech. For example take the first few lines:

Only a *rosebud, kissed* by the dew,
Out in a *garden fair* it grew;
Loved by the *sunshine, wooed* by the *wind,*
Yet to be *out in the world* it *pined.*

The curved lines represent the phrase lengths, the italicized words those that should receive stress to indicate the thought, which stress is quite different from accent; for the latter applies only to one syllable or word as it comes on the musically accented count of the measure. Occasionally the two coincide; oftener they do not. In all cases the rhetorical stress must be given.

At this point it may be well to call attention to the fact that the printed music notation is only approximate so far as regards the time-value or duration of a note. For example in the first line, take the syllable "bud," which ends a phrase. This will be shortened in time value, at least the equivalent of a sixteenth rest, perhaps even an eighth, to mark the break in the thought. The half note on "dew" will also be shortened slightly to give time to take breath before beginning the next line. The words "garden fair" must be continuous in quality and weight of tone, even to the extent of avoiding a musical accent on "fair"; the thought is complete only in the two words. If "fair" be accented one might be in doubt as to whether it referred to "garden" or to "grew." In the fourth line the dotted quarter note set to "world" will be shortened at least the value of a sixteenth rest as coming at the end of a rhetorical phrase. These suggestions also have a general application and refer to practically every song.

One more point should be mentioned: The last two lines of the first verse record a saying attributed to the rose. The words represented as spoken naturally call for a different tone quality than that used for preceding lines which were descriptive or narrative. But the words "said the

rosebud" must partake of the parenthetical quality in singing, just as they do in speech. And as the voice, when reading the words, 'could I go too" would use the same tone quality used for "ah," so it should do the same in singing.

On page 1310 the passage beginning "But still a bud,' in the minor mode, must have an appropriate color, as a contrast to the more enthusiastic expression used in the climax beginning on page 1311. The last line naturally calls for a quiet, subdued delivery, not much more than a full-toned whisper.

The Gift

By Arthur H. Behrend

Volume V, page 1314

AT THE holiday season singers are sometimes asked to contribute to a Christmas program something appropriate without using a sacred song such as is sung at a church service. For this purpose we especially recommend "The Gift," not only because of the text but also because of the extreme simplicity of the tune which is easily learned and effectively delivered if the necessary time and effort are given to the study. And it may be added that it is a song which can be assigned to a beginning pupil with a reasonable expectation of satisfactory results. It may be added here that if the song be desired for some occasion other than the Christmas season a few changes in the words will be sufficient; "on Christmas," in the first line can be changed to "in the dead of"; "The Christ-child," on page 1315, and again on 1318, to "an angel."

As in the case of songs of a similar character the first step in learning this one will be a study of the text, of course including memorization. Delivered as a recitation without the music, the poem is extremely effective, especially for a Christmas program. The necessity for study comes when the pupil makes the attempt to fit the recitation of the words to the music provided by the composer. Take the first line for example: There is nothing inherent in the picture of a "mother watching on Christmas night" to call for the particular degrees of pitch selected by the composer to go with the words. These notes have the merit, however, of being in the middle voice, and therefore can be delivered without the necessity of effort. The line of music is rather a rhythmical recitation than a true melodic figure. In fact much of the song has this quality although now and then there are lines of real melody. For this reason the singer must keep in mind the idea of reciting the text on the various pitches indicated by the music.

The first four lines are descriptive; then follow several lines in which the mother and the angel carry on a conversation. The words purporting to be spoken must be given with a different tone-quality and delivery from those which tell a fact. For example, on page 1315, "'What shall I give to thy child?' he said," and the next line "Softly caressing the sleeper's head" have the same musical phrase. But should they be sung alike? Unless the young singer's attention is called to the fact that the lines are not parallel in rhetorical value it is likely that he will deliver both in the same way, an inartistic method which he would not employ in reading. This suggests the importance of keeping in mind the necessity for singing a phrase with full remembrance of how it would be spoken.

A fine line for practice is on page 1318: "Give her *purity*, *truth*, and *love*." Repeat this a number of times at the natural speaking pitch raising the voice at each successive stress on the italicized words. Then raise the speaking pitch until the degree B♭, third line of the treble staff, is reached, and use a singing tone. In some cases this may be done at a lower pitch, say G, A♭, A, but using the musical phrase transposed to suit the key.

The climax of the song comes with the line "Thou hast chosen the best for thy little child." The tone should be such as befits the character represented as saying the words, and their meaning. The tone is not necessarily loud, but full, sustained, and fervent, giving precedence of rhetorical stress to musical accent. In this line use little or no accent on "chos-" but a definite stress on "best"; no accent on "lit-" but equal stress on the two words "little child." And in the line "I shall be with her" do not stress "with" but "her" even if it is on a normally unaccented part of the beat. This sort of details is worthy of careful study and application.

Dawn

By Lord Henry Somerset

Volume V, page 1335

MUSIC-LOVERS have favorably received the works of this composer, a member of the English nobility. His songs all have a fine melodic quality such as we find in "Dawn." This particular example has something of a serenade style, particularly in the opening phrases, in which the pictures suggested by the text are those of the night.

To give a satisfactory interpretation the singer must present the song as a personal expression, as if the words and the music were absolutely spontaneous, even as if the words were thought on the spur of the moment and the music uttered for the first time—an improvisation, one might say. This sort of conception emphasizes the personal element very much, and gives great force to an interpretation, making it thoroughly individual.

A study of the song makes clear that it is primarily intended for a tenor voice, not a loud powerful tenor *robusto*, but a voice of that pure, sweet, lyric quality that soars into the upper register without suggesting that a high tone is being sung. [I once heard a delightful comment on a singer, made by a musically uneducated hearer. "That tenor," said the listener, "never seems to sing high notes; they come too easy to him."—W. J. B.] Commence the first line with a *mezza voce* production. This is especially effective because the voice part is doubled by the left hand of the accompaniment, the effect being as if a 'cello were sounding in unison with the voice. The *mezza voce* best blends with this octave of the piano.

If the tenor can make himself feel at home in this style of production he will find his voice easily soaring up to the high G on "fall," on page 1335, without any effort, not a loud tone, but one that is pure, sweet, and with sufficient carrying power to be satisfactory. Do not forget that whereas a song of dramatic quality may demand a full, resonant, "big" tone, the average lyric song is to be delivered with an easy, floating tone, a quality which has well been described as the *voce mista* (mixed voice), a mingling of the open upper tones and a falsetto, if that be strictly possible. It is an easy production, not in the least throaty or pinched.

In the fourth line, "In the silence of the night" is an example of an unsatisfactory union of word and music, occurring now and then in songs. The word "of," a preposition, and as such having neither the quality of action, as a verb has, nor of name or thing, and hence without the ability to present a picture, is set to a dotted quarter note, the one of longest time value in the measure. It is suggested that the singer take this preposition without accent. The same suggestion applies on page 1336, last measure of the second brace, where the word "of" is used in the same way.

At the word "earth," set to C♭, last measure of page 1335, the singer is cautioned to deliver the vowel with purity. The likelihood is that the singer, conscious of the "r" to follow the vowel, will permit the tip of the tongue to curl up before the word is to be finished. An excellent drill will be to say or sing the word "earth" without taking the tip of the tongue away from the lower teeth. That portion of the tongue near the tip will rise sufficiently to give the "r" quality to the vowel.

On page 1337, on the word "misery," it is possible that some singers will not find it easy to produce the final sound on the high G, a close vowel, hence tend to produce a small, pinched tone. Do not sing "miser*ee*"; the quality will be better if the final vowel is approximately that of the first syllable, "mis-." Open the mouth and keep the throat partly open also. But do not force the tone in the endeavor to make it loud.

Singers sometimes complain that they have difficulty in singing the vowel sound *ee*, as in "feet", on a high pitch. The beginning of the trouble arises from the fact that the singer may try to produce a full, strong tone. The remedy is to practice an easy, light tone and modify the vowel sound to a quality about that in the word "in", opening the mouth a little more than is necessary. At intervals, keeping the position of the mouth and the tongue practically the same, let the vowel change to *ee*.

I've Something Sweet to Tell You

By Eaton Faning

Volume V, page 1338

FANING, a notable English composer, was quite successful with operettas and choral music; among the latter is the very favorably known "Song of the Vikings." For a number of years he was music master at the celebrated Harrow School for boys.

While it is advisable, in the first studies in the art of singing words, that the *sostenuto* style be taken up first of all, it is not desirable that the study be confined to this style. By way of variety the student should have something of a light, rather rapid movement, in which the syllables and words follow in quick succession, necessitating easy, free action of the various organs of speech. A good parallel is to think of the ordinary methods of speaking, free, natural, and generally unconstrained, with the more deliberate, sustained delivery of the orator.

"I've Something Sweet to Tell You," has a range suited for a soprano or a tenor, but on account of the sentiment of the text and its quality of archness and humor it is an open question if it is not better adapted for a woman singer than for a man. Certainly for the home and the social circles this would seem to be true. Yet for study purposes it is just the kind of a song to use with a tenor who is inclined to be heavy and sluggish in his style of delivery. In this sort of work school experience is helpful. Ask the pupil to recall her studies in elocution or declamation and then to take up the delivery of the song with the idea of a recitation on similar lines.

First of all the tune must be so thoroughly memorized that it will drop from the throat as if it were an extemporization, an absolutely spontaneous recitation to music. Each successive pitch must be clearly in mind, so that the vocal cords may respond easily and quickly, without sliding, scooping, and other slovenly faults of attack. For example, in the first line, on the word "tell" the student whose mind is not intent on accuracy of attack will precede the B, the proper pitch, by a short grace note on G, the pitch of the preceding word. The remedy is to think the pitch B as the "t" is being shaped. Although the consonant will not take pitch, if the singer has the correct pitch of the word in mind it will be sounded accurately when the vowel that follows the "t" is heard. Similar caution is to be exercised at the word "keep," end of the second line.

The line "I am talking in my sleep" is to be sung more rapidly (*piu vivo*) and *pianissimo*, almost a sort of stage whisper, one might say. In the last measure on page 1338 is an example of one of the difficulties the singer must meet. In the line "When I think *your* love is *mine*," there is apposition between the two italicized words, *both* of which should therefore be emphasized. This is not any trouble to do in the case of "mine," which has a note of some duration and accented; but "your" is on a note of very short duration and on the unaccented part of the measure. The problem is to give stress to the "your" in spite of its unfavorable position.

The mechanical singer, the one who does not study the words to get the thought as well as the music to learn its natural movements may strike a snag on the word "all," in the third measure, page 1339. On account of being the highest note in the passage and marked with a hold the tendency of the unprepared and unpreparing singer will be to make "all" the final of a phrase, instead of the beginning of a new one. The previous word "seeming" must be very much shortened in its final syllable, a quick, short, noiseless breath will be taken, and then "all" will be sung. An examination of the two lines shows that "they" and "all the hopes" are in the relation of consequent and antecedent; hence the break between "seeming" and "all," but not after "all"; the three words, "all the hopes," contain the complete idea and must not be broken.

The last page of the song, 1341, is the natural climax with special contrast in the phrases marked *con passione* and *tranquillamente*, which present the two key moods of the song. Let the tone die away to a whisper at the end. To do this practise the words in a whisper and also in the faintest possible tone not a whisper.

I Fear No Foe

By Ciro Pinsuti

Volume V, page 1393

PINSUTI was of Italian birth but passed the greater part of his life in London where he won popularity as a teacher of singing and a composer writing many successful songs and part-songs. He used both the Italian song and the English ballad style with good effect, showing a mastery of the latter that has been reflected in the large sale of many of his songs.

The popular Ballad Concerts, conducted in London by the well-known music publisher, Boosey, offered fine opportunity to make meritorious songs known to the public, and to introduce artists, the policy being to present basses and contraltos as well as the more popular baritones, tenors, and sopranos. When "I Fear No Foe" was first introduced it was well received and has since then been adjudged by teachers to be an exceptionally useful song for basses who are in the first year of study.

The sentiment of the lyric is that of the time of chivalry, or one may think of it as suitable for interpolation in a light opera in which the singer can portray character or act out the suggestions of the text. While this cannot be done in concert or recital the song can be delivered in a style that will be effective. And this suggests a point of value as to its use in instruction: It is a song for introducing a young bass into the "big" style. Much of it lies in the middle register of the male voice in which the chest quality is natural and effective.

The opening line, with a downward progression from G, fourth space, bass clef, to the octave below, at once challenges attention, and serves to display those low, virile tones which are a point of excellence in the bass voice. Then follow phrases in the middle register, in which the voice is to be mellow and agreeable, never forced to harshness to demonstrate that the singer is a bass. When the first line of music on page 1394 is reached do not shout on the high E but try to secure a brilliant, resonant tone; then carry that brilliance down in the following measures The slurred two-note groups are to be sung, as such passages are generally executed, with a slight accent on the first note, the second shortened as if the notation were a sixteenth note followed by a sixteenth rest.

The sequences in the first six measures of page 1395 are effective if properly delivered. The aim of the singer should be to blend the upper and lower tones of the successive fifths so that a pleasing uniformity is produced; a noticeable change in register would be as ridiculous as if two voices were singing. On page 1397, beginning in the second measure, second brace, is another sequence in which the skip is upward (a sixth) and then downward (a seventh), more difficult than the one on 1395. This applies especially to a skip such as that from B down to C. At the bottom of page 1397 is an optional low E. Only a bass who can give this sound without squeezing in his throat should undertake it. A low grunt is not good enough. The upper E is sufficiently effective to justify use by the average singer.

The climax comes near the close of the song and is marked *declamando* which sufficiently indicates how the passage is to be delivered. Do not try to sing the high F unless you can do so without shouting or without opening the throat wide and sort of blowing the tone out, as one yells. The passage is to be sung deliberately but not with mere loudness. Resonance should be the aim of the singer; it is important to tone quality.

Beauty's Eyes

By F. Paolo Tosti

Volume V, page 1399

LIKE a number of other composers of Italian birth Tosti won his greatest reputation in England where he became teacher of singing for the royal family in 1880. In a number of his songs he shows skill in the English style, yet his best work is in those in which he has demonstrated his ability to adapt Italian musical methods to English verse. He has a genuine Italian flow of mel-

ody, his style is elegant and simple, never labored, and he shows special skill in producing effects appropriate in songs for drawing-room use. "Beauty's Eyes" has had considerable popularity but not equal to that accorded to two others, "Serenata" and "Mattinata," both with English and Italian texts.

"Beauty's Eyes" is an excellent example of the English drawing-room ballad. In spite of the strongly sentimental text which the average singer, wisely perhaps, seldom attempts to interpret emotionally, the song is effective because of the gripping quality of the melody to which it is sung. For this reason we are inclined to suggest that the teacher do not lay special emphasis upon the delivery of the text so far as trying to reproduce its emotional character—we ought to say over-sentimental quality. Speak the words clearly and distinctly and with earnestness, but do not attempt more.

Center the effort upon securing a satisfactory singing tone. The compass is very moderate, and the singer can deliver every note without the slightest necessity for effort. The tempo is slow—a quarter note has just a little more than a second of time—and the demand, therefore, is for a full sustained tone. Sing it through first with the easiest, freest hum you can, striving for even, steady breath-control. Do not try to indicate repeated notes such as the four G's to the words "stars in heav'n to," in the first line. Sustain their value—making them equivalent to that of a dotted half note. Legato connection is all important.

Note that there are few skips within a phrase; the first two lines, for example, are wholly diatonic in progression. The next two lines have an effective skip, from A♭, middle voice down to C in the chest register. But as the next note is G, the semitone below the A♭, the singer should endeavor to blend down from the middle register and then back again to the G, so that the latter tone will be of the same quality as the preceding A♭.

These items of diatonic progression and sustained style are two which make "Beauty's Eyes" particularly useful as a song to use early in a course of instruction. It is well to observe caution in the case of the wider skips such as between the words "for" and "straight," in the second brace, page 1400. Practise this first with a portamento connection, gliding upon the vowel "o," the three consonants, "r" and the "st" of "straight" being pitched on the D♭, to avoid scooping. After this has been sung often enough to establish a routine do not make the portamento so evident. "No stars," in the next line, should have the same careful study. The "st" will not take pitch, but the singer must feel that he attacks the correct pitch just the same.

The last line of the first verse, "While I gaze in your dear eyes," is most effective if the singer—this applies especially to a woman—uses chest tones, but unforced and mixed with rich resonance. The skip, "in your," should be done with a portamento. Sing the "n" on C, and glide smoothly and quickly to "your"; "y" is equivalent to the short "i," and must be sounded exactly on the F. Note the action of the tongue on "your."

My Sunshine

(O sole mio)

By Eduardo di Capua

Volume V, page 1439

ITALY is famed as the land of song. And celebrated among the people of Italy as natural singers are the Neapolitans who have a wealth of folksongs, many of which have been carried to all parts of the world by Italian emigrants and travelers who found them beautiful and fascinating. They are examples of the true folksong character, marked by charm of melody, simplicity of harmonic basis, and attractive rhythms, in these respects following the texts with admirable fidelity and expression.

"My Sunshine" is in the serenade style, the accompaniment clearly suggestive of a guitar figure. It has a compass which makes it admirably adapted for use by either a soprano or a tenor, the highest note G, being easily within the range of either voice. In a way the sentiment of the text marks this as a song for a man, yet it is often sung by a woman, purely as a beautiful, effective song with no thought of portraying character or personal emotion, as is the case in an opera aria.

The student is advised to use the English text, even if he is competent to sing the Italian words. Of course if he can secure the help of an Italian

friend who is familiar with the Neapolitan dialect there can be no objection to his singing the original version The choice of a language for public use may be determined by considerations such as a folksong program sung in the original language, and the fact that the broad, open vowels and few consonants of the Italian give a sustained tone effect which is not possible with the English words. For example contrast the first two lines:

Che bella cosa 'na iurnata'e sole
Sunshine so glowing! 'Tis a day so lovely!
n'aria serena doppo 'na tempesta!
Soft airs are blowing, Now the storm is ended.

An admirable first step in the study of this song will be to take it as an exercise in humming or vocalization, the object being to create the model of a continuous warm, rich stream of tone. First get this by humming, then on different vowels, after which comes the effort to keep this same effect of an unbroken flow of tone, the words being added so easily and with such careful control of the breath that no interruption from consonants such as *s*, *st*, *sh*, *t*, *f*, etc., is noticeable.

Observe that the melodic progression is almost entirely diatonic which makes fine study material for use with young singers. The necessary legato is more easily obtained under such circumstances than when skips abound. The short grace note (acciaccatura) slurred to the following note, as in the fourth measure, page 1440, and the last measure of the second brace, same page, is sung exactly with the accent, the time value of this grace being equal to a thirty-second note. The triplet sixteenths in the second brace, page 1440, should also be sung on the accented part of the beat. On page 1441, second brace, the two sixteenth notes on the word "e'er" are an embellishment. The execution is that of two thirty-seconds.

The last words "my all" are marked *pp* and *ppp*. This can only be done by the careful use of the head voice, but the effect is extremely delightful and pleasing. In the case of the tenor the sensation will closely approximate that of going into the falsetto. But be careful to keep back the breath-pressure. The easier the attack the more certainly must the breath be kept from pressing on the larynx.

The line "My sunshine, sweetest sunshine," in which the E♭ occurs, gives a charming harmonic variety, introducing a C minor effect, but returning at once to the original key, G. In the word "sunshine" sustain the "u" the full time and bring the "n" and the "sh" together. Note the action of the tongue in "nsh"; make it easy.

Last Night

(Sehnsucht)

By Halfdan Kjerulf

Volume V, page 1506

KJERULF, older than Grieg, and a friend of the younger master, was a Norwegian composer whose work contains much of the national sentiment of the Norwegian people. A critic writes of his songs: "The stream of melody, generally written with due effect for the voice, and with a varied and sometimes elaborate accompaniment, in fact, with considerable instinct of just proportions, is saved from actual commonplace by the fresh fragrance and the refinement which made his music distinguished though not important." They have straightforward simplicity and considerable vigor as well.

This song has been used on programs as a representative of Norwegian folksong. In a sense this may be justified, yet the correct classification is "in the folksong style," for it is not a real folksong. A similar case is Brahms' "Wiegenlied," which is in the German folksong style, although often thought of as a genuine example of the people's song. It is a pure lyric in quality, and marked by a simple, flowing, singable melody, that in itself, apart from any words, is distinctly beautiful, delightful, and appealing. A word of caution as to tempo will not be out of place. The song is marked *andantino*, which is certainly not slow, as some singers seem to think, if one is to judge by the way they drag the movement. A suggestion is to sing it at about the movement of 112 counts (eighth notes) to the minute. Try this tempo and a slightly slower rate before deciding.

The melody is largely diatonic and requires a legato connection without sliding or scooping in executing skips as in the first line "Last night the nightingale, etc." From "the" let the tone glide up easily on the vowel as if the notation were

two sixteenth notes, E♭ and D♭, the latter leading to the correct pitch for the syllable "night-."

The passage "I opened my window, etc.," is marked *dolce*. We suggest the dynamic degree *mp* which is to be reduced in the next line to *p*, sung *mezza voce*. The next line "And oh, the bird, my darling" is to be given with fuller tone but not the slightest trace of chest quality. The tone which should be used is to be developed out of the *mezza voce* of the previous passage, and must never go beyond the easy head voice quality, pure and lyric. This applies more particularly to the tenor for which the song is admirably suited.

The soprano can use this song as study material for the acquirement of ease in singing the middle and upper notes, a series which often gives more or less trouble. It is not unusual for a soprano to experience difficulty in the notes from C to F, on the upper part of the staff. When properly sung for a song of the style of "Last Night," these tones should seem to float on the breath, so to speak, just drop right off the lips without any effort whatever. The preliminary humming practice, vocalizing, singing various syllables, etc., are all advantageous in the study of this song.

The student occasionally comes across the word "atmosphere" applied to music, and especially to a song. "Last Night" is full of this subtle, elusive quality. It suggests a serenade, but something even more quiet. In fact one can get a lovely picture by taking the first verse in which the singer is represented as looking out over the landscape flooded with the silver light of the moon, when every sound has been stilled. The song is breathed out on the air, not sung; it is so pure, so gentle, so quiet, that it is only imagined not actually heard. Each verse has a variety of pictures and emotional suggestions. Make these clear to the hearer by means of a pure, perfect diction.

Douglas, Tender and True

By Lady John Scott

Volume VI, page 1574

A CONSIDERABLE number of Scottish songs by known authors vie in popularity with those which are more aptly described as folk-songs, concerning the composers and poets of which nothing authoritative is known. Prominent among such songs is "Douglas, Tender and True," the words by Dinah Maria Mulock (Mrs. Craik), the eminent novelist, the music by a Scottish lady of rank. For years this song has been a favorite.

It is very short, so far as the tune is concerned, only eight measures of music, with five stanzas of text. It is therefore an example of what is known as the strophic form of musical setting, in which a number of stanzas are sung to the same music. The study of the song, as is readily apparent, therefore, is in regard to the delivery of the text, and in expressing adequately, with the proper quality and quantity of feeling, the varying thought.

The usual preliminary study of mastering the melody will not require much time or effort. Hum the air with easy, free throat, and with careful attention to proper control of the breath. Before deciding on the tempo read the words aloud to settle on a rate of delivery that seems right. Note all variations from strict movement, such as slight hurryings and frequent retards; also breaks in the line as "Could ye come back to me, Douglas! Douglas!" There should be a break after "me" and between the repetitions of "Douglas." The first phrase will occupy the whole of the first measure. In the third line place stress on "so" before "faithful" and before "loving." And in the last line of the first verse "tender and true" should not be sung as a three-word phrase, with each word alike, but as one would read it, "*tender* and *true*," the "and," which is a conjunction, with a light tone. The second and third verses will follow the punctuation as printed; in the former there is no break in the lines.

Don't hurry the words at any point; at the same time resist a tendency to an over-sentimental interpretation by needlessly dragging or holding on to words.

In songs of this kind the tune must be so much a part of the singer that no thought need be given to it. The singer's duty is to recite, one may say, the words with all their variety of sentiment, to the tune, the effect of the singing exactly as if the singer were expressing her own thoughts and were author of words and composer of the music, the entire work an extemporization, fervent and impassioned.

Mary of Argyle

By S. Nelson

Volume VI, page 1592

THE singer of songs in the folksong style, such as the Scottish air, the old-time English ballad, etc., is often in a quandary as to the relative importance of tune and text. A strong demand, of course, is for the natural delivery of the words, so that the thought is presented in singing as it would be in a recitation, in which there is no music. It is undeniable that this can not be accomplished in all instances. In one verse an important melody tone may be set to a noun or a verb, in another to a less prominent word—a preposition, or a conjunction, perhaps.

By way of example take the fourth measure, page 1593. The high F♯, which the singer will probably hold a little longer than the printed note calls for, is set to the word "on." But on page 1595, second measure, the same F♯ comes on the word "that," one of the most important in the line. What shall the singer do? In the first verse "on" is an unimportant word, but the musical importance of the note requires some recognition. Perhaps a sort of compromise will be possible. Do not stress "on," and sustain it momentarily only. In the second verse the vowel sound of "a" in "that" is not adapted to a pronounced hold; therefore do not sustain it longer than just enough to make the thought value of the word apparent. Yet the singer is to follow, to some extent, the traditional method of ballad singing which calls for a reasonable recognition of the strong points in the tune.

A feature of Scottish airs is the use of a rhythmic figure commonly known as the "Scotch snap." The first example of this is in the first line of text, the word "singing" which is set to a sixteenth note followed by a dotted eighth, that is the note of smaller value first, in contrast to the two opening notes of the song. The actual value is about that of the short grace note; the difference is that the note set to the word before mentioned has a separate syllable, not slurred as is the case with a grace note, such as one finds in the third measure, page 1595. In the last measure of page 1593, on the word "of," the A is equivalent to a short grace note. Do not use a heavy tone or attack on the D.

Several measures include the embellishment of a turn. Page 1593 has two instances; page 1595, three. It is not likely that the young singer will have sufficient flexibility to sing the turn in the sixth and seventh measures on page 1593. The time value of the dotted sixteenth and the thirty-second, in the movement appropriate to the song, is short. But in the second and fourth measures, page 1595, it is possible to make use of the turn. The notation will be as follows: B (a sixteenth) C, B, A (a triplet of thirty-seconds), B, C (two sixteenths). The small quarter notes just before this group with the turn have a cadenza quality and are sung smoothly as well as held, as marked.

The word "bonny" in the next to the last measure, is most effective if sung to the optional small notes. The last measure is marked *ad lib.* Hence the singer is under no necessity of hurrying this cadenza. The suggested execution is: Consider the A first as an eighth note, the D as a sixteenth, the F♯, to "Ar-," as belonging to the second count. The A and the eight sixteenth notes which make the cadenza can be executed as three groups of triplet thirty-seconds, of course holding the A for a moment or two and then bringing in the other notes of the embellishment with great rapidity and smoothness, but not a crescendo, as some may be tempted to insert.

By this is meant the delivery of the tune as if it were an instrumental melody played by a violin or a flute, in which effects are dictated by the movement of the melody, the phrasing, and the color of the harmonies. In this style of performance certain tones will be sustained even if the rhetorical value of the word to which it is set does not really justify this holding. The experienced singer who aims to avoid sentimentalism in her public work will find some way in which to use both methods not forgetting that the public loves a delicious vocal effect even more that it does rhetorical fitness in the delivery of words.

Loch Lomond

Old Scotch Air

Volume VI, page 1722

THIS is a typical Scottish folksong, admirably adapted for a medium voice, male or female. An advantage is that there is not a word in the text of the song to indicate that the thought is better suited to a man or a woman singer. This makes it especially available for a recital of folksongs, and as a representative of the Scottish repertoire.

The first suggestion we shall make is that the text be studied with great care to form a sort of conception of the poem, to make the words one's own. They represent the thought of the person, man or woman, who used to keep tryst with a "true love" in a spot on the "bonnie banks of Loch Lomond.' The next item of the plan of study will be to get a clear mental vision or picture of every scene described in the verses, such as the banks and braes with the sun shining bright upon them, the meeting of the lovers, the parting, the moon in the gloaming, and the lonely one who is left behind with only memories to cheer the heart. The delivery of the text, therefore, is a matter of careful, distinct enunciation, without affecting the singing tone. And that is a matter also for careful breath-control.

The Chinese philosophers are said to consider F as the tonality of Nature—the key natural to the whole creation, animate and inanimate. If there be any truth in this notion it would seem as if a song such as this, which is a series of beautiful pictures of natural scenery as a background to the sentiment of love, should be in the key of F. It is certain that it is admirably suited to the average voice. And it is also available for use in the early period of vocal training in the art of singing words. A compass of one note more than an octave, from middle C to the D on the third line of the staff, can be sung by baritone, tenor, contralto, and mezzo-soprano. (Low contraltos and basses may transpose the song to E♭.)

The question of key or tonality is one of importance to singers. Sometimes the difference of a half-step makes a song easy to sing. This change can be made by accompanists when the key may be in flats or sharps without changing the letter as D♭ or D, E♭ or E, G♭ or G, A♭ or A, B♭ or B. Another point to be kept in mind is the position in respect of pitch of most of the tones to be sung. For example, the lowest note of a song may be C, but most of the tones will lie between F and C above. Or the highest note may be F, fourth line of the treble staff but the majority of the tones to be sung will lie between E and C, third space. The easy middle voice of the singer is to be considered in choosing a suitable key, not the highest and lowest notes of the song, unless these are impossible for the singer to produce with good tone.

In the case of women singers the opening C and E will be in the chest voice register. We advise against a "big" tone; the effort should rather be to start in a moderately light tone so that the F can be reached in the medium register, and without a noticeable break in the tone quality. When the voice again comes into the chest register, as on the words "braes" and "Where the," the singer will carry the medium quality down into the chest quality, giving it greater ease and sweetness. The baritone will not be affected by any of these considerations. However he should seek a sort of "mixed voice" quality, with ease and mellowness on the upper C and D and an entire absence of effort.

The tempo mark is *moderato* which is by no means fast; in fact the effect is better if a broad, sustained tone and a movement tending toward *andante*, is used. The melodic movement is largely diatonic, for which reason the singer is not likely to "scoop" in passing from one note to another if a reasonable degree of care is exercised. The student has probably already learned that "scooping" is often the result of careless attack on an initial consonant and before the singer has mentally pitched the following vowel.

In the lower line of music, page 1722, "Loch Lomond" requires care and attention. On "Loch" the singer uses the pitch C. He must avoid singing the "l" of "Lomond" on the same pitch, and then sliding up to the proper degree, D. Another example is in the first line, "banks," which is usually started on G, the same as the preceding word; the effect, sung carelessly, is that of *ba-anks*, the first part of the word sung to a short grace note.

All Through the Night

Old Welsh Melody

Volume VI, page 1742

FAMOUS in the history of music in the British Isles were the Welsh bards whose art is rooted in tradition and antiquity. They are said to have had a definite organization and a fine system of training. They probably did more than any other class of persons to preserve the traditional music of which, no doubt, a large part came from their members who were both composers and singers. The claim has been made by Welsh historians that certain popular airs have come down through the ages from the Druids.

"All Through the Night" takes its title from a text adapted to the old Welsh air "*Ar hyd y nos*." This tune was also known among the people of England as "Poor Mary Ann." We are unable to assign a date to the air, but it was included in a collection published in 1784. Frangcon Davies, an eminent Welsh baritone, introduced this song with fine effect in his recitals in England and the United States during the closing years of the nineteenth century. We include it in this series because it is a delightful representative of the Welsh folksong repertoire.

As is the case with certain other great folksongs "All Through the Night" can be used for an artist's program or for the study of a young singer. The melodic features are of the kind that are adapted to the use of a singer in the first year of instruction. The movement for this song is rather slow (*andante*), and the technical demand is for sustained tones with a perfect legato connection. A plan of practice is offered here which may be more or less new to quite a few singers and teachers. Read the text slowly, with precision, and with the most careful attention possible to every movement of the organs of speech, to the end that no movement be made that is unnecessary, and that all necessary movements be as limited as possible. For example: Make the "p" of "sleep" as easily as possible and close the lips again immediately after the puff of breath to make the "p" and the "m" will be sounded at once. Try to prolong the tuned consonants such as "l," "v," "n," "nd," etc. Excellent practice in keeping the jaw quiet during phonation may be had in the line "All through the night." The lips and the jaws require no movement in these words. If one can pronounce them without changing the opening of the mouth he can also sing them. And the resulting tone will be well-sustained and legato.

The melody of this song is especially suitable to technical practice, that is humming, singing with various syllables, and vocalizing Practice for the control of breath is also possible. First, sing one line to a breath; then two; and even three, with special regard to the production of a full, sustained tone.

It will be perceived that the melodic progression is almost entirely diatonic. There are only seven skips within the limits of phrases in the entire song, and none of these skips are greater than a third. This brings about a condition very favorable to legato joining of tones.

Following the strophic form common in folksongs this number calls for careful study of the three verses to adapt the verbal to the musical phrase. To indicate the thought clearly each verse will probably require more or less variation from the other two. If commas are essential in ordinary reading they require to be observed in singing. An example of this is in the third verse, page 1742. The natural phrasing of the words is to be followed, not the apparent "rhyming" or parallelism of the musical structure.

A good plan may be to turn to the first volume of this teaching material and practise the preliminary exercises suggested by William Shakespeare beginning *tha la da*, in which special care is taken to speak the consonant on a definite pitch and sustain the sound. Then take the lines of the song and say them to yourself in the softest possible whisper noticing the movement of the tongue and the lips in producing the various consonants and vowels. Make these movements slow and easy so that you can observe exactly what happens, just as pictures are shown on the screen by what is called the "slow-motion camera."

Daddy

By Arthur H. Behrend

Volume VI, page 1798

THE composer of this song was born at Danzig, Germany, but was taken to England as a child and educated there at the Royal Academy of Music, later going to Leipzig for special study. He wrote many songs in the English ballad style, some of which have had remarkable popularity, notably the one under present consideration which is said to have had a sale of more than a million copies. Another song by Behrend in a similar style is "Auntie," Volume VI, page 1793. The two are well adapted for use as early studies in the art of singing words, the more so as both have the quality of recitation even more than the mere singing of full, sustained tones.

One may classify this kind of song as a pathetic ballad, in distinction from the sentimental ballad or love song which is so common. This indicates a phase which makes it a useful addition to the singer's repertoire. Occasions arise in one's experience when a song "not a love song," yet one with pathos is especially desirable. "Daddy" fits perfectly to such a need. And it can be used by a singer of either sex, by a child or an adult.

The student must not lose sight of the fact that this ballad is, in a measure, a recitation set to a tune. The first item in the study of "Daddy" is to get a clear conception as to what the text suggests. A reading tells us that it purports to be the words of a child—one feels that it is a girl—addressed to the one surviving parent. The mother has been taken away by Death, but her memory is alive in the hearts of both those who have been left behind, and her influence is still strong on the life of the girl who is represented as talking. One receives a clear picture of the father in his chair as twilight comes, that hour when the heart is most susceptible to tender emotions. The child comes to him with her plea for caresses, and thoughts of the absent mother. The emotional effect is striking and gripping.

An adequate rendition of this song is not possible except as the singer first works out the proper interpretation in speech. Every subtle shade of thought, every minor detail of emphasis and movement, every intonation of expression that may seem essential in speech must be paralleled in singing. This can be done only if the singer has obtained skill in the easy delivery of words at a constantly changing pitch. A song of the style of "Daddy" is admirably adapted to promote this necessary part of the equipment of a singer.

The student will find the hum valuable in setting a standard of tone for "Daddy." Quiet, easy, unconstrained flow of tone is to be sought. Do not sing repeated notes with a separate attack. Join them into a sustained tone of the combined time value. For example, the first line of the tune, as hummed, will consist of the degrees, A♭, G, F, E♭, all dotted quarter notes, with sustained legato execution. Sing the words with the same feeling, that of long sustained tones, each word falling into place without any effort or any disturbance of the continuous stream of tone. The fifth to the eighth lines with their unchanging pitch, give excellent practice in rhythmical recitation and easy articulation. The singer must have no consciousness of effort in the throat. In this case singing is merely "talking on a tune."

Do not fill this song with an excess of sentimentality. Sentiment is all right, but must not be exaggerated. The words are those of a child unconscious of their underlying pathos and seriousness to the father. Simplicity is fundamental in the interpretation of this song.

An experienced concert singer was looking for some new songs, observing the various phrases and particularly their pitch. Then he would repeat various lines, raising the pitch successively until he reached the average of the phrase. Here he would speak the words to test his ease of diction. Sometimes a song would be rejected with the statement that he could not "talk the words" easily at the pitch required. One phase of this depends upon the words, especially the consonants; the open vowels are naturally easier than the closed. This practice of "talking on a tune" is recommended to singers.

Sweet Miss Mary

By W. H. Neidlinger

Volume VI, page 1830

DIALECT songs have a useful place in the singer's repertoire. Especially is this true of those which use a text in the vernacular of the southern negro—not that presented in the cheap "coon" song, but that found in the verse of genuine poets of the South, such as Mr. Stanton. They contain ideas which are close to the human heart, with an appeal to persons of every station in life and every grade of culture.

"Sweet Miss Mary" will serve well as an encore song. It is short, melodious, and in a light vein, such as is usually in demand for an encore. Naturally the singer should have a clear notion about the character whose words she repeats. The two verses are evidently the sentiments of a negro nurse or old "mammy," one of those motherly women who had a share in rearing so many women of the Southland. To the old nurse "Miss Mary" is the most beautiful, the most lovable of her sex. The aim of the song is to express this feeling and to sound the praises of "Sweet Miss Mary."

The song divides into several parts, two verses with a refrain (marked *poco più lento*) between the two and after the second. Note the slight difference in tempo. The verse section, *andante moderato*, should have about the speed of delivery used in ordinary reading, sufficiently unhurried to make it possible to shade, in every conceivable way, the words which make up the lines. Stress on a word in speech means a similar stress or emphasis—in many cases equivalent to an accent—in the musical rendering. For example in the fourth measure of the song the strongest emphasis belongs to the word "eyes" although it is on the third count of the measure, normally the position of a secondary accent. Other examples of this will be noted in the song.

The refrain has a more pronounced singing quality than is found in the verse section which has considerable of the reciting or elocutionary delivery. It is marked *poco più lento*, but the difference in tempo need be very slight. Sustain the tones clearly. Do not scoop in skipping upward. Do not sing "Sweet Miss Ma-ary," that is, do not sound the "m" of "Mary" on the C to which "Miss" has been sung. The "s" cannot take pitch. While this sibilant is being made think the E♭ and then pitch the "m" directly upon it.

The movement of the refrain is in quarter notes, but do not make these heavy and lumbering. "Sweeter dan you know" demands a light, easy tone, not the color that would be used in a dramatic song. A method that will aid in this light feeling is to think of but one accent to the measure, two slow beats, as if the time were *alla breve*. A feeling of a dance movement may not be out of place, as if in the refrain the singer ought to use motions of arms and limbs the better to portray the charm and grace of "Sweet Miss Mary."

Dutch Dolls

By May Ostlere

Volume VI, page 1832

SOMETIMES a woman singer will find a place in a program for a song of semi-humorous character, one which can be acted out as an elocutionist interprets a reading by change of speed and tone or color of the voice, at one moment gay, at another sorrowful, even tearful. In fact the song under consideration is nothing but a musical recitation, for the air is much more rhythmical than melodic. The tempo direction, *allegretto giocoso*, calls for a rather rapid speed, and a playful, joking style, much as one often hears in the singing of a soubrette or a comedian in a light opera.

Here, as in other songs in this series intended for the student, it is advisable to begin with the text. Memorize it without delay. Then try out every line to get the best effects as to expression. Keep up the motion and do not put in too many strong

musical accents. Frequently it would seem that two successive short lines can be sung in one breath easily, to avoid an unnecessary break.

The first musical practice will be to pitch the words to a tune. Perhaps some students will be helped by commencing in a lower key, one nearer to that of the natural speaking voice. For example, begin in the key of D♭. The notes will be 1, 2, 3, 5, 4, 3, 2, 4, etc., in the new key. Do not think of singing, but of reciting on a definite pitch. Form the words exactly as if reading aloud or speaking, at the same time, however, keeping the breath under good control, so as not to affect the tone quality. The action of the organs of speech being light and elastic it is readily understood that extra breath-pressure will interfere with ease of articulation and good tone.

As said before the tempo is rapid yet not so fast that the words cannot be distinctly pronounced. Much of the difficulty will be with the consonants which must have free action of tongue and lips. If the consonants are looked after properly there will be little trouble with the vowels for there are only a few sustained tones in the song.

Emphasis has been laid upon this matter of light articulation because it is the usual experience of teachers that beginning pupils ordinarily sing with too heavy a tone of voice somewhat as the person unpractised in public speaking, if required to make an address before an audience, will try to give his voice what he considers the correct quality, force, and dignity.

An excellent remedy for this somewhat forced style is found in the kind of work required in "Dutch Dolls." Rapid, free articulation, on the tune provided or otherwise, if a singing quality is maintained, will give the young singer the sensation that should accompany unconstrained "talking on a tune" a good definition of singing.

The difficult points, of course, will be those measures in which the voice must deliver words on the upper D, E, and F. Do not shout in singing these notes. Think the pitch of the high note and endeavor to say the proper word on that pitch. Take the words "Sailed away from happy Holland." Sing them first on a much lower pitch, in the key of C, and gradually go higher, even to G, before coming back to F, which will then be easier than at first. The same plan will be advisable with the line "And they spoke in double Dutch," and other high passages. The song abounds in marks of expression. Almost every successive line demands some change of expression to give the appropriate effect.

SONGS SUITABLE FOR STUDY ABOUT THE END OF THE FIRST YEAR

Caro mio ben

(Dearest, Believe)

By Giuseppe Giordani

Volume I, page 23

THIS celebrated song is from the pen of an Italian composer, born at Naples in 1744, died 1798, who wrote a great number of operas and oratorios, several of the former proving very popular at the time, although forgotten in later years.

If the singer has learned the principles of the pronunciation of the Italian language it is urged that this song be studied with the original text. And if the singer has not this knowledge it is not a difficult matter to acquire a moderate degree of skill. The principles of pronunciation can be learned by a careful study of the directions on page 82.

Even if the singer is ignorant of the meaning of the words he is using he will be benefited technically by the broad full vowels and the few consonants which make up Italian words. In the English language a much larger proportion of consonants is used. A consonant is, however, an interruption to the flow of vocal tone; the fewer the consonants in a word the fuller and richer the tone, the more sonorous the effect. This is one of the reasons that the use of Italian sounds in the early period of study is desirable. The student becomes accustomed to the full vowels of the Italian and tries to apply the same principles to English words.

The plan suggested for the use of the Italian song, such as the one under consideration, is first to vocalize the tune, changing from vowel to vowel in different phrases, just as the student has been accustomed to do in vocalises; then to take certain syllables which bring in initial consonants; finally to apply the Italian text but retain the idea of a vocalise. This is learning the song as if it were an instrumental melody, the object being to secure the greatest purity of tone.

The second main step, after the tune has been fixed in the mind by the preliminary work, will be to master the English text by frequent repetition until memorized. Then sing with the expression demanded by the English version.

The tempo is rather deliberate, *larghetto*, and the tones are to be sustained for their full time value, with the utmost legato connection. This legato is not only to be maintained in the vowels but to be regarded with the greatest of care with certain of the consonants. Let us look at the first line.

Trill the "r" in "*caro*" slightly. This requires that the tip of the tongue be loose; do not permit it to remain away from the teeth. The "m" in "*mio*" is to be sounded for a moment, that is, it must be sustained slightly. To demonstrate this point prolong the vowel "*o*" in the previous word. While sustaining this close the lips, not tightly, but just enough to make them meet, and you will note that the vowel changes to an "*m*" or a hum which you can readily sustain.

The "b" in "*ben*" is not to be made by a hard pressure or effort of the lips. In studying the formation of the sound represented by "b" begin with a hum and change the sound to "b" with the least possible effort; in singing a word which includes a "b" use the easy production suggested by the slight variation from the hum. Do not tighten with the lips; this causes too great an interruption of the sound.

In the fourth measure the embellishment in sixteenth notes to the syllable "*lan-*" takes its time from the principal note E♭. Make this grace smooth and light. The same execution is used for the two-note embellishment to "*ca-*" two measures later. The acciaccatura to the last note, first brace, page 24, takes its time from the note it precedes; sing it directly on the count; this applies also to the first note, third brace. But do not make the grace note jerky.

On page 25, second brace, second measure, the student may use the optional sixteenth notes; these must be sung smoothly. Play the passage on the piano and note that you do not use more force simply because one of the notes in the run is higher than the others. Or think of it as a violin passage in which the fingers act evenly.

In the next to the last measure the small quarter notes are *cadenza* in quality; they are not to be hurried. The direction to trill on the next to the last note may be disregarded. A turn will make a satisfactory substitute.

A distinguishing characteristic of this song is the full broad legato; a continuous flow of tone is required; vowels must be kept pure; consonants which will take pitch must be sustained momentarily, and those which cannot be sustained, such as "s," "sh," and "t," must be delivered with as little interruption to the tone as possible, care being exercised not to throw the succeeding vowel out of position.

The Robin Sings in the Apple-Tree

By Edward A. MacDowell

Volume I, page 284

AMONG famous composers MacDowell is not one of the prolific song writers. Grieg, for example, wrote one hundred and twenty; Brahms, one hundred and ninety-six; Schumann, two hundred and forty-eight; Schubert, more than six hundred; MacDowell wrote forty-two. While he was, in a distinguished sense, a composer of instrumental music he had very definite methods and principles as a writer of songs. Perhaps this was one of the reasons why he did not write a larger number of songs. It is probable also that he experienced difficulty in finding texts which appealed to him. Indeed, this statement is directly made by Lawrence Gilman in his biography of MacDowell. Fortunately the latter had some skill in poetic expression and enjoyed "slinging words together." He wrote the texts as well as the music of many of his songs, the one under present consideration among the number.

In the course of an interview some years before his death he made the statement that "song writing should follow declamation"; also that the composer "should declaim the poems in sounds; the attention of the hearer should be fixed upon the central point of declamation. The accompaniment should be merely a background for the words. Too often the accompaniment of a song becomes a piano fantaisie with no resemblance to the melody." And this important observation: "A song, if at all dramatic, should have climax, form, and plot as does a play. Music and poetry cannot be accurately stated unless one has written both."

Lawrence Gilman in the biography previously referred to, comments in an illuminating manner upon MacDowell's work as a song composer. He says: "In almost all of his songs the voice is predominant over the piano part although he is far, indeed, from writing mere accompaniments. The support which he gives to the voice is consistently important, for he brings to bear upon it all his rich resources of harmonic expression." He uses the voice, Mr. Gilman says, "rather as a vehicle for the unconscious exposition of a determined lyricism than as an instrument of precise emotional utterance."

The preceding paragraphs will have prepared the singer for a study of "The Robin Sings in the Apple-Tree," which song is a fair example of the MacDowell methods and principles. It is not fundamentally lyric, but more of an instrumental melody with the rhythm determined by the verse. The first two lines, for example, have the swaying, swinging rhythmic feeling which is pictured in the words. The next two lines get their value from the harmonic color. Few composers would repeat a phrase as MacDowell did the fifth and sixth lines, yet the effect is satisfactory, particularly because of the wonderful emotional quality of the change of harmony from the last chord of the second measure, page 285, with its E♭, to the dominant chord in F major, with its E♮, and the addition of the dissonant ninth D, in the next measure. All the pictured feeling of the words "Can I forget?" are there.

Another interesting example of his workmanship is found in the lines "O robin, and thou blackbird brave, My songs of love have died" in which the bright, light-hearted major quality of the opening phrase in F major is made graver and deeper in emotion by the change to F minor.

In the last line there is a most unconventional and unexpected cadence which calls for a tone that seems to float on the breath. It should close with a tone reduced almost to a whisper.

Bear in mind MacDowell's suggestion to "declaim the poem." This does not call for the heavy, stilted, artificial style adopted by some exponents of elocution, but the delivery of the practised

orator, or a feeling parallel to that of the one who reads mentally. Singing should have the same unconstrained, free feeling. One simply thinks out loud when he sings.

In the published volume of his lectures delivered at Columbia University Mr. MacDowell includes one on "Declamation in Music." In this he says:

"There is one side of music which has never been fully studied, namely, the relation between it and declamation." And later in the course of the same lecture he adds: "In music it is always through declamation that the public is addressed most directly."

It would have been a matter of satisfaction to musicians and to critics if Mr. MacDowell had included in the volume his ideas on songs and song writing. It is known that he was exceptionally critical of his own work. Perhaps it is due to his feeling that song is not the highest form of musical expression. For example: "Declamation is not necessarily tied by any of the fetters of the spoken word; nor is it subservient to any of the laws of articulate speech as we meet with them in language. . . . Music can invariably heighten the piognancy of mere spoken words; but words can but merely heighten the effect of musical declamation."

Study this song in the light of the statements above.

I'll Sing Thee Songs of Araby

By Frederic Clay

Volume V, page 1264

CLAY is best known to music lovers of to-day through his songs, notably "She Wandered Down the Mountainside," "The Sands o'Dee," and the one under consideration. Yet during his lifetime he was known as a very successful composer of light operas and cantatas. "I'll Sing Thee Songs of Araby," is one of the numbers in the cantata, "Lalla Rookh," produced in England in 1877. In all of his compositions Clay is recognized by critics as showing a natural gift for graceful melody and a feeling for rich harmonic color.

This song is primarily a tenor air, and belongs to the serenade style. One naturally thinks of it as accompanied by an Arabian instrument belonging to the guitar family. It is pitched a little high for the average voice, perhaps, but will not be so effective if transposed to a lower key, even to G or G♭. For the same reason it is a useful song for study, one which will help the average tenor acquire an easy, free production with a light tone. A light soprano, of the lyric quality, can also be used with satisfactory results.

If the song is given to a tenor for study a first consideration is to make plain to the student that no loud, heavy tone production is to be used. The correct conception is approximately the *mezza voce* effect which is best adapted for the middle of the voice between A♭ and E♭. The tones should seem to float right on the breath without the slightest suggestion of effort.

At the line "And dreams of delight," marked *forte*, although more tone is called for, the singer should not force the tone to secure power. The better effect will be an increase of resonance and breadth based on the *mezza voce* with which the song was begun, and to which the singer is to return on page 1265 with the line "And all my soul."

An easy, smooth production and a tone that is sweet and mellow are essential here. Note the crescendo up to the word "eyes" on the high A♭, not an easy vowel sound for the singer who is accustomed to force or shout his high tones, but a pleasure to the ear if worked up to as the climax of a careful *mezza voce* production. The line "And all my soul," with the broader vowels, demands a somewhat fervent, passionate tone, but—do not shout.

The second verse closes with a coda found in the last six measures in which a most beautiful effect can be made by the singer. The degree C is sung eight times in succession, with *piano* power. The natural production for this is a distinct *mezza voce* with diminuendo to the word "sigh," and the same amount of tone continued to the close on the high A♭, sung pianissimo. Some voices may not find it easy to sing the word "tear" on this high note. In the majority of instances the tone will be produced by a very close approximation to the falsetto, but with the breath-pressure reduced practically to nothing in order not to disturb the easy poise of the tone.

Do not hurry the song, and do not drag the tempo; sing every word with the utmost ease and distinctness, and that degree of legato connection which is so delightful in the serenade style. That particular atmosphere ought to surround the song as a whole.

The Lost Chord

By Arthur Sullivan

Volume V, page 1272

THIS is not a lyric song; it is not a dramatic song. In a sense it is descriptive, for the text tells of the experiences of the poet, and still more so the impression made upon the composer. It is interesting to learn that Sullivan conceived and practically worked out the details of "The Lost Chord" while watching one night at the bedside of a brother who was not expected to survive until the morning. The following day, with the recovery of the brother certain, the song was written out in full, practically in the form in which it was printed later.

The style of delivery to be used for this song is the rhetorical, the same that is appropriate to a recitation of the text. Sullivan's voice part is, in a large sense, a musical, melodic, and rhythmic equivalent of the natural movements of the voice, up and down the scale, which are employed in effective recitation in speech; speech melodies, some critics call them. This does not mean that the composer slavishly follows the voice. If the natural inflection in speech is upward, the composer may use the interval of a third, a fourth, a fifth, or even a larger one. The guide to him is that the upward movement is a natural one. This idea is to be kept in mind by the singer as a guide in conceiving and working out the effects proper to the song. This idea of recitation is plainly indicated by the fact that the first ten words, thirteen syllables, are sung to the same degree, F. This is not melody, but measured or rhythmic recitation on one unchanging pitch. This same rhythmic recitation occurs elsewhere in the song.

The result of the declamatory or elocutionary style of delivery is that the phrasing natural to speech is to be followed in the singing. On page 1274, for example:

> It quieted pain and sorrow,
> Like love overcoming strife;
> It seemed the harmonious echo
> From our discordant life.

The next two lines ought to be thrown into one long phrase in spite of the quarter rest in the music at the end of the first of the two lines. The singer can accomplish this by holding up the voice at the end of the first line and taking up the second with the same quality and quantity of tone. In the lines just quoted "pain" and "sorrow" should be stressed; so also should "love," with this difference, that this stress should be continued on "overcoming strife" which completes the idea begun in "love." These details are essential to a satisfactory rendering.

On page 1275, end of the page, where the last verse begins, marked *grandioso*, the delivery is to be a parallel to that of the orator who would naturally speak the words with a broad, sustained, measured style of delivery. The singing tone is to have this same broad, sustained tone, with full legato joining of words. But do not force the tones with the idea of securing power. Loudness is not the thing to be desired. What is wanted is a full, rich, continuous stream of free, pleasing singing tone. Near the close, marked *con gran forza*, the execution does not require the loudest tones the singer can force from his throat, but a rich, broad, sonorous, resonant quality that fills the ear but never becomes unmusical. Be sure to finish the "amen." Sometimes the singer permits the final sound to die away obscurely. Carry the tone full to the end of the "n."

A word or two may not be amiss as to tempo in presenting this song. Many singers choose too slow a pace. The composer has marked the song *andante moderato*, which is by no means slow. A safe guide in the preliminary practice is to read it a number of times to find the pace that seems most satisfactory, to study the best grouping of words into phrases, and then to base the tempo for singing on that of speech. Of course the various nuances indicated by the composer, ritard, accelerando, etc., are to be observed just as they would be in speech.

To practise the voice part as a vocalise, with a hum or with different vowels will be an admirable study for the singer. Of course repeated notes are not to have a separate attack. Just sustain them. For example, in the opening measures sustain F for ten counts; a dotted quarter and an eighth on the same pitch become a half note; four quarters a whole note. Used thus the song becomes an excellent study for developing mastery in sustained tone.

Out on the Deep

By Frederic N. Löhr

Volume V, page 1364

THIS song is from the pen of an English composer in the ballad style, whose work frequently appeared on the programs of the popular London Ballad Concerts, one of the most important institutions in English musical life, which has been responsible for the popularity of many well-known songs and famous singers.

"Out on the Deep" is rather distinctly a baritone song, although it can be used effectively by a bass with a singing quality of tone and wide range. (The average bass will find a transposition to the key of G much better suited to his voice.) There is no reason why a contralto who has need for a song of this kind should not sing this one. It favors the use of the low rich chest tones of the contralto, and lies mainly in the medium register, from D, first space below the staff to the octave higher. Only in two measures is a higher range required, E♭ and F, notes that are within the compass of the average contralto who has learned to use the voice correctly.

A preliminary step is to get a clear conception of what the song presents in the way of ideas or thought. A reading of the text shows it to be a picture of a fisherman engaged in his arduous, dangerous work. The first stanza sets a mood of joyous expectancy in the knowledge that on shore his loved one is waiting for his return. The mood is shown in the song attributed to him near the end of the verse.

In the second verse the mood changes with the changing of the picture; the sun does not shine, and the fisherman no longer has the sweet privilege of looking for a fond welcome when he reaches shore. His loved one has been taken away, and he bears the burden of life alone. The "long, strong sweep" of the oars mentioned in the first verse changes to a "slow, low sweep," and the mood is different.

Baritones are apt to think that they must sing "big" tones to prove that they are real baritones. And some have the fault of trying to thin out their upper tones to approximate a tenor quality to get a better singing effect. The correct production is neither the one nor the other, and especially should the singer avoid a shouting, open-throated tone. A "mixed voice" production is the most satisfactory.

Commence the first line with a full, resonant singing tone and carry the quality right down to the lower B♭. Don't make these low tones rough because they are in the "bass" register. The voice must be free and easy for it describes a scene rather than expresses feeling or emotion. This latter idea is provided in the strain that begins near the close of page 1365 and continues to the end of the verse. On the word "low" with its rise and fall of pitch use a portamento connection.

The second verse may be taken at a little slower tempo as the sentiment of the text plainly indicates. Even the fisherman's song: "A slow sweep, lads," will not have so much animation of tone and movement as was used in the first. The whole effect is to be more sustained, slightly subdued, and a quieter, lighter tone of voice, just the difference one would make in an eloquent recitation.

In the octave skip, F–F, first measure, second brace, page 1366, and again on page 1369, second measure, it will be advisable to practise the interval according to the portamento method, that is, glide up from the lower note to the upper before the second word is sung. In "hearts that" the "ts" will be sounded at the very moment when the voice has reached the upper F, and will be followed by the "th" of "that" without a break. The same suggestion applies to "star of" in the second verse. Glide up on the vowel "a," the trill of the tongue to give the "r" coming after the upper F is reached.

The question of mood has much to do with the production of effects in singing. How does one apply it in singing? First get the mood. How? One way is to work out the pictures suggested by the lines of the text. Place yourself in these pictures as one of the actors; make the words of the poem the expression of your own thoughts and experiences, and give them out in song. If the words are narrative in value feel as if you were the story-teller. Try every possible means to make the music a part of you and yourself a part of the story.

The Arrow and the Song

By Michael W. Balfe

Volume V, page 1370

THE composer of this song is best known to musicians and to music-overs through his opera "The Bohemian Girl" which included the celebrated air for a tenor "Then You'll Remember Me") and through the song "Killarney," a number in an opera entitled "Innisfallen.' Balfe was born in Ireland but passed most of his life in England. His many light operas brought him both wealth and popularity.

In a report of a concert it is not unusual for a critic to say "Miss ——— gave a reading of Schumann's ——— that failed in certain important particulars.' This idea of "reading" a song is of the highest importance and presents a phase of song interpretation that calls for diligent and continued study.

In "The Arrow and the Song" we have before us what is best described as a rhythmical recitation on a tune. In its most artistic form melody calls for a greater variety of pitch than we find in this song. As an element of beauty in music, melody may be compared to the curved line of the pictorial arts. A picture showing squares, angles, cubes, and other combinations of straight lines cannot compare in interest with the grace of the curved line, nor the straight lines and comparatively shallow curves of melody in this song with the constant and fuller curves of a song such as "Old Folks at Home."

Rhythm is a very definite factor in English verse. Sometimes it is not practicable to unite a poem to music from the point of view of pure melody. Balfe seems to have felt the strong metrical quality of Longfellow's verse if it be submitted to the measurement of long and short feet. For example:

I | shot an arrow into the | air

It fell to earth, I know not | where.

This suggests a movement in 3/4 meter. But to have a succession of such lines would give a feeling of sing-song treatment akin to doggerel.

Balfe takes a larger view of the rhythm and uses a variety of note-values, as one observes in the first four measures. In these the natural emphasis of the words is always followed even to the extent of the effect of an accent where it would not ordinarily be found, as in the second measure ("air") and in the fourth ("where").

The opening line is really pure declamation, six successive syllables delivered on the same pitch, A. It is apparent at once what excellent opportunity a passage such as this and other measures in the song offer to the student to secure free, easy, sustained diction. Naturally in such a passage the breath must not be allowed to press on the throat and thereby pinch and disturb the tone.

"The Arrow and the Song" is an admirable study in the art of giving color to the voice to express the sentiment proper to the various lines of a poem so full of pictures and mood as this. Of course the foundation of the study is in the idea that the singer is delivering a recitation upon a succession of definite pitches and rhythmic figures selected by the composer. As an illustration take the first line of music on page 1373, in which the degree C is sung nine times in succession, the A ten times. There is no melody in this, only rhythm with an appropriate and pleasing tone-color.

The Bloom Is On the Rye

By Henry R. Bishop

Volume VI, page 1564

THIS song is also known as "My Pretty Jane," under which title it was sung by the late Evan Williams for one of the phonograph companies, making a record that is at once delightful and useful to the teacher. The composer (1786–1855) was one of the most distinguished English musicians of his time, and a prolific writer for the stage, with a record of more than one hun-

dred works, among them "Clari" for which Bishop wrote the world famous song, "Home, sweet home."

Bishop was sometimes severe with himself as a critic. It is said that he was not satisfied with "My Pretty Jane" and laid it aside after he had completed it. By a fortunate coincidence the author of the text happened to call on Bishop at the very time that the latter had thrown the song into the waste basket. Claiming some right in the manuscript he took it to the manager of the famous Vauxhall Garden concerts, in London, where it was sung with considerable success by George Robinson, a popular tenor of those days. Later it was taken up by the celebrated opera and concert tenor, Sims Reeves.

The style of "The Bloom Is On the Rye" is that of the older English ballad in which a tune of simple, melodious character is a prime essential, a quality in which Bishop excelled. So successful was he that it is quite in order to class this song among English folksongs, certainly among those in the folksong style.

As a model for the student of singing we can do no better than to suggest that both student and teacher closely study Mr. Williams' rendition. It is true that he sang it in a higher key, D, beyond the ability of the average singer, who will find the key of B♭ easily within the reach of his voice.

In the record notice that every word is distinctly, almost forcefully enunciated. Not every singer, particularly the beginner, will have the technic to articulate so carefully and still retain a singing quality of voice. Try to secure the ease and freedom of enunciation demonstrated in the record, and its basis, an admirable breath-control. Study the execution of slurred passages such as on the word "Jane," in the second brace, page 1564. The tendency of the careless singer will be to give an extra and unnecessary accent on C, the third count of the measure, due to the upward skip of the fourth. Another point of minor detail, perhaps, but important, is the second of the slurred two eighth note groups in the first measure, third brace, page 1564. Shorten the G to the value of a sixteenth so that the following G may not be obscured.

On the word "bright," third measure, second brace, page 1565, sing the grace note D as an eighth, that is the D and the C as slurred eighth notes on the third count. On the word "while" in the last line by all means sing the high G with the descending scale passage following. Do not try to work this out into a mathematically correct rhythmic succession. Sustain the high G for a moment and then sing the scale very rapidly and smoothly being careful to place "the" on the lower G without a break.

The tempo is not slow but it must not be hurried in the slightest. Notice the way in which Mr. Williams sang his consonants, always sharp, clear, and distinct. Sounds such as "n," "m," "v," "l," etc., are sustained just long enough to give them "tune" and to color the succeeding vowel. Sing with the utmost simplicity of style and ease of production. The art of the good singer can well be displayed in a song of this style when properly done. Include it in a program of old English songs and study to deliver it with the utmost simplicity of style.

My Love's an Arbutus

Old Irish Air

Volume VI, page 1730

THE singer who requires a group of songs for a place on a program of folksongs, should not forget the rich treasure to be found in the Irish repertoire. These songs have the simplicity of melody, the directness of rhythm, and a certain something which is a characteristic of the people's song. Combined these qualities carry an appeal which affects listeners of all grades of musical culture. Sir Villiers Stanford has done a real service to the vocal art by his arrangements of a number of old Irish airs, notably the one under present consideration and "The Little Red Lark," which is on page 1732 of Modern Music and Musicians.

The direction for the movement is *allegro con moto* which is fairly rapid. In addition the melody has a character which calls for a "swing" or a definite rhythmic movement as if a suggestion of a dance tune is intended, one rather strong accent to each measure, on the first count. At the same time the singer must have regard for the correct phrasing of the words. In the first line, for exam-

ple: "My love's an arbutus", the natural division or break is between "love's" and "an," not between "an" and "ar-," as the musical figure seems to call for. This same division applies to the first line of the third stanza; but in the second the words naturally follow the musical figure: The first half consists of A♭, B♭, C, D♭, E♭, the second of B♭, A♭, B♭, C.

Another example of this coinciding of verbal and musical phrases is in the third line of the first stanza, "So slender and shapely" which can be given with a pronounced rhythmic swing and dance idea. And also the fifth line, "And I measure the pleasure." These examples will make clear the value of the musical phrase in the old folksong airs.

On page 1731 the two-note groups on each count, "eyes sapphire," should be sung with a shortening of the second eighth note to a sixteenth, and a slight stress on the first.

In a song with a rapid movement one form of careless articulation is apt to be noticeable. The entire word is to be considered as a unit, and not as a combination of consonants and vowels, with the latter sustained. In pupils' recitals the opening words of this song are often heard as follows: "My love sa narbutus." The first of these faults is remedied if the singer has in mind that the "s" of "love's" represents the substantive verb "is." Hence the necessity for making it clear by a separation between "love's" and "an." To avoid placing the "n" before the syllable "ar-" of "arbutus" sing the "n" on the E♭, and attack the B♭ accurately with the "ar-." This suggests the means to overcome this reprehensible fault of carrying the final consonant of one word over to the succeeding word or syllable.

The tone quality for this song is light, pleasing, free, lyric. Perhaps a reading of the text as if for a recitation will suggest the proper tone color. It does not require a heavy, serious tone such as the young singer is inclined to use thinking it is professional. Seek for a somewhat playful delivery with such sufficient attention to the breath that the tone remains musical and pleasing—a true singing quality.

Four Little Grasshoppers

By Bartholomew Longacre

Volume VI, page 1824

ONE need often experienced by singers is for a short, light, semi-humorous, encore song, one which tells something of a story or presents attractive pictures or light, playful ideas. In these days when screen pictures are so popular the entertainer ought to have material to present to patrons that has this quality of quick action and constantly changing pictures.

"Four Little Grasshoppers" is a series of pictures that will surely catch the fancy in an amusing way. But of course this requires that every word be clearly understood just as if the singer were reciting the verses. All the little variations in tempo and the natural breaks between words, nuances that add value to the reading, can be brought out in the singing.

The rendering of this song calls for careful co-operation between accompanist and singer, so that the instrumental part helps to make all word pictures more vivid. A passage such as "hopped on the lawn," with its sixteenth notes, should be played staccato, not legato. In the first measure, fourth brace, page 1824, the right hand groups may be conceived as representing the hops of the playing insects. On page 1825, first measure, third brace, note the *sforzando* on "bump." It is realistic. The last four measures with their sixteenth notes and the triplets that follow evidently describe the departing hops of the grasshoppers. Thus the accompanist is the one upon whom devolves the burden of making the closing effects.

So much has been said in other notes to songs about the delivery of words that it seems unnecessary now to do more than say that the proper tone quality for this song is a sort of middle between pure song and ordinary speech. Keep the tune, but feel as if you are reciting. With the breath under good control, exercising care not to scoop or slide from tone to tone, the singer should have little trouble.

The educational use of a song such as this is with pupils who have a tendency to sing with a stiff, heavy sort of tone. This number will greatly help to lighten the attack.

SONGS SUITABLE FOR STUDY IN THE SECOND YEAR

Nymphs and Shepherds

By Henry Purcell

Volume I, page 11

THIS splendid example of the older English opera style is taken from one of the composer's dramatic works, "The Libertine," composed in 1692. It is distinguished for an easy, flowing melody, in which the voice must show freedom and the skill to deliver easily any word at any pitch called for, quickly or with sustained tone, especially the former. The tempo, *alla breve*, two counts to the measure, is rapid and for this reason the song has few sustained tones.

A prime necessity in music of this style is to attack the pitch of the tone right in the middle and fairly. For example: In the first line, last word, "gay," the "g" requires a momentary closing in the pharynx. Singers who have not been taught correct attack or who have permitted themselves to become careless, will be apt to begin the sound for the word "gay" about a half tone lower, that is, introduce a short grace note on C♯ preceding the correct pitch, D.

The word "and" in the same line suggests a careless habit of young singers. The preceding note is C; the "and" is to be sung on D. The singer who is not on the alert to attack the D clearly when singing the "and" will begin it with a C, carrying the pitch over from the preceding tone. Another dangerous point is in the third brace of the music, "youth and maid." The "and," a conjunction and therefore less important than the two nouns between which it occurs, is set to a higher note, G, which must be reached after a skip from D, to which the word "youth" is sung. The singer should take this high G lightly and easily and without the slightest suggestion of a slide or "scoop" or commencing the attack a little below the correct pitch.

An interesting effect showing the relation between verbal emphasis and musical accent is produced a little farther on at the phrase beginning "For this is sweet Flora's holiday!" Note the special accent on the word "this." The other words in the line are to be sung without emphasis, the effect being that of a very long measure with the one accent. In continuing, put a slight additional emphasis on "Flora" in the next line; and in the repetition the word "holiday" will naturally receive the stress of voice, not only because it is higher but also because of the florid quality of the notes to which it is to be sung.

In the second brace of music we have the line: "Come away, come, come, come, join our play." This is an excellent illustration of the fact that commas have the same function in a text to be sung that they have in speech or recitation. Teachers frequently fail to make this plain to their pupils. Repeat this line a number of times in approximately the rhythm in which it is to be sung. Shorten the time value of notes set to words which precede a comma. Thus "come," on the degree D, first added space below the staff, will have about the time value of an eighth or a dotted eighth instead of a full quarter; when set to a two-note group, as G and A in the next measure, the final eighth of the group is shortened to a sixteenth. And the same is true of the duplets on the words "join" and "our"; give the second eighth the value of a sixteenth.

Florid passages, such as those to the words "bring" and "dancing," on page 13, and "chime," on page 14, must be sung with the smoothness and ease that the student would use in a vocalise. The vowel must be maintained in purity, the final consonant being held off until the very last. Every note of the run is to have the same value as regards duration and power as every other. It is well to avoid the common tendency slightly to accent the first note of a group of four.

This song has exceptional value as supplementary song material for use in the second year of study, after the pupil has had practice in the singing of vocalises, to promote a light, free style of tone production and words. The sustained quality used in the average sentimental ballad is but one of several styles of singing.

The Lass with the Delicate Air

By Thomas A. Arne

Volume I, page 15

THIS delightful example of the older English ballad is the work of a composer who was born in 1710 and died in 1778, one of the eminent musicians of his time in England. Like another song of this series, "Nymphs and Shepherds," by Purcell, it is suitable for the use of second-year students. The appropriate quality of style for this song is simplicity, a little archness, as is plainly indicated by the text, and a clear diction which will permit every word to be plainly understood.

The song abounds in words and syllables set to slurred groups of two and three notes, a style that is essentially different from that employed in the singing of sustained tones. When the singer takes into account that the tempo is fairly rapid it is readily understood that the individual notes of a slurred group are not to be made too evident. In the first line the first syllable of "aflame" is set to triplet eighths. It is a manifestly absurd effect to deliver this in a "jigging" style, bringing out the pitch of each note. The correct effect can be suggested by a careful audible reading of the text. This will show that the voice, in delivering the phrase, has a rising intonation in passing from the first to the second syllable. Use a smooth flowing legato which begins on the degree G, passes through A to B and back again to A with the syllable "-flame." Care must be exercised to keep the legato between the B and the A.

In the second half of the line on the words "love fond and true" we have a common melodic form, one that is much used in the old English ballad, slurred two-note groups. The general rule is that the second note of such a slurred group, particularly when the tempo is rapid, permitting but little time for a syllable or a word, shall be shortened to a sixteenth which will be found to agree exactly with the manner of clear, expressive speech. On the words "and true" there should not be a noticeable shortening of the second eighth because there is no break in the thought after the conjunction, and the action of the tongue on the final "d" and the succeeding "t" are similar. In the second line, on the words "claimed it," do not shorten the second eighth on the first word; natural legato connection is required here.

Near the close of the first verse, at the word "delicate," set to eighth notes followed by rests, do not check the tone with the throat but control it by the inspiratory muscles; it is not a sharp staccato that is called for but simply an interruption of the stream of tone.

Two measures later, in the florid passage to the syllable "del-," the singer will find it useful first to practise thus: E, quarter note, G, half note, D, quarter, G, half. Avoid accenting the G which the singer may do unconsciously unless checked by the teacher. The higher note must not show increased effort on the part of the singer. Before attempting to sing the text use "ah" and vocalize the passage, repeating the G–E a number of times until it can be delivered smoothly and without a jump on the upper notes; then try "eh," the vowel of "del-," also a number of times. Finally sing the text as printed.

The close of the third stanza requires some care. The tune is in the sixteenth notes B and A, and the skip to the D is to be viewed as simply a sort of upward inflection of the voice and not the delineation of a melody; the D is not to have more power than the shorter notes.

At the close of the song the grace notes are to be given lightly and easily; with the principal note they form a group of triplet sixteenths. Light, high sopranos, with coloratura possibilities, may try the optional passage which reaches B above the staff, but not by forcing. This B may be held for a moment. The group of four sixteenths on "del-" are to be given with smooth velocity and lead to the second syllable "i" without break.

This is an admirable number for a concert program and is especially suited to a voice of lyric quality and free tone production. For a program of old English songs this air is particularly valuable—in fact it is a classic in this style.

Good Night!
(Gute Nacht!)

By Robert Franz

Volume I, page 106

THE three masters of German classical song are Schubert, Schumann, and Franz. The names of the first two are well-known to the public, but that of the third less so. Franz has been the composer for the musician rather than for the music-lover. Yet his best songs, according to a critic writing in Grove's "Dictionary of Music," "will stand their ground by the side of those of Schubert and Schumann to which they are closely related." They lack the spontaneous melody of Schubert, the passionate, pulsing strain of Schumann, but they have a charm of their own. Franz' evident purpose is to portray the emotional state from which the text seems to have sprung. And to reproduce this portrayal is the obligation of the singer of Franz' songs. It is seldom that there are unusual difficulties of interval, rhythm, or range of voice. For this reason they are useful as an introduction to the classic song literature, as represented by Schubert and Schumann.

Like many of this composer's works this song is short, only two pages long; but it is a finished song nevertheless. Schubert's "Erlking" has been called a drama in miniature. These little songs of Franz are like miniatures in painting; they have finish, perfect art, and emotional completeness.

A distinguished tenor once remarked that he liked "to be able to talk his tunes" when he sang. Only when he could do this did he feel that he had the requisite freedom of throat and other organs of speech and good breath-control. Here is an application of this idea: Note the direction *andante*. This does not refer to the subdivisions of the beat but to the beats themselves. The movement within the beat gives the rhythm peculiar and individual to this song. This definite, measured rhythmic quality is the natural movement of the German text—which should be used if the singer can speak the language—with change of pitch to show a varying emotional quality. This suggests one of the drawbacks of singing a translation.

In studying the song have the ideal of a rich, full stream of tone to each phrase, broken here and there by vowels and consonants. Preliminary work may be done with vocalizing, seeking firm, steady breath-control so that purity of tone may be maintained. Use various vowels and syllables, especially the latter to mark the rhythm (Sieber's syllables *la*, *be*, *da*, *me*, *ni*, *po*, *tu*, are excellent for this purpose). If the singer does not get the pure, floating tone he wishes he will find it helpful to hum, a free humming, one without any constraint in the throat, immediately passing on to the delivery of the words with the same easy production and control of breath. For example:

Hum the first line with special care on the sustained A (do not mark with the voice the separate notes in the measure). Repeat several times. Then try the words. In each case the tone should be rich, easy, full, resonant, and flowing.

The best effects are in the fine harmonic progressions, the voice always working toward a climax. The first of these comes on the D, first measure, page 107, which should have a broad but not loud tone, with a slight diminuendo in the next line. With the line "O birdling, my message go give her" we begin the preparation of another and stronger climax, each successive rise in pitch representing a dynamic increase as well as one of breadth of tone. The progression from B♭, last note, second brace, page 107, to the D♭ which follows, may be made *portamento*. Hold on to the feeling of mounting emotion; the D♭, while very effective, is not the height. Another crescendo carries the voice to E, the climax of the song. A ritard will be in order here, with just a momentary pause before taking the last line, just as the orator makes a pause. This suggests the importance of having a climax well planned.

The last line, practically on the degree A, should have the utmost purity of tone, clearness of articulation, with every syllable distinct in spite of the final *pianissimo* in which the tone should die away.

Out of My Soul's Great Sorrow

(Aus meinen grossen schmerzen)

By Robert Franz

Volume I, page 108

LIKE a number of the songs by Franz this is short, extending only over two pages; but it is none the less an artistic whole. It has dramatic or interpretative unity, with a climax, and a subsidence of the emotional quality at the close. The singer should keep in mind the thought that every true work of art rises in its power at one or more points in its course, and after this surging up of emotion again drops down. A variation is when the climax comes at the very close; this has strength and is also in accord with art principles. The singer should study every song to appreciate the emotional plan it embodies and especially that he makes his climax at the right point.

The song under consideration has one feature not usual with a composition belonging to the "art-song" class, namely, the instrumental part carries the melody almost throughout the song. Ordinarily composers find that they achieve better effects by furnishing an accompaniment not repeating the tune, leaving that wholly to the voice. The effect, as used in the song under consideration, is satisfactory in the main, providing the accompanist can keep in absolute rhythm with the singer. If the latter has sufficient playing skill he should furnish his own accompaniment and seek—as should a regular accompanist—to produce a broad, full, rich tone with singing quality, never obscuring the voice, always subordinate, never leading but always following, never louder but always quieter in tone than the voice.

For this reason it is desirable that singers should learn to play the piano, not so much to be able to accompany themselves in public where it is not desirable to do so, but in order to have the support of the accompaniment in practice. In songs by Franz, Schumann, Schubert, Brahms, and most of the great composers, the piano part is important.

The movement is rather slow although the student may be tempted to hurry a little because the notation is mainly in eighths and sixteenths. This slow movement naturally calls for a broad legato style of execution, with full sustained tones.

It will be noted that the melodic progression is mainly diatonic which will enable the student to give special attention to the legato joining of tones and words as suggested in the preceding paragraph. The few skips are mainly thirds, with only two fourths and one diminished fifth. Both of these are easy intervals and follow natural readings of the text.

At these skips the singer's care is to be to keep the tone and the breath from "going up" because of the higher pitch of the second note of the interval. An eminent teacher used to tell his pupils that the higher the pitch the more they should strive to retain the feeling of a low origin of the tone, and the more definitely they should try to hold it on the breath. The pitch may be allowed to go " up ", but not the breath.

Read the text over a number of times to get the feeling of ease of diction and to get a correspondence between the elocutionary reading and the composer's melody. Thus in the first line the reader will almost certainly raise the voice a little on the word "soul's" and drop a little toward the normal pitch on the word "sorrow" especially on the final syllable. Again, in the second line, the important word "songs" will not only have extra stress but a higher pitch than the first lines.

The student who likes to experiment will find much interesting work in studying the correspondences between the rising and falling inflections of the voice and the variations of pitch by means of which the composer determines the melodic line. In a general way an elevation of pitch corresponds to an increase in intensity both in emotion and expression. This is a basic principle in song interpretation.

Dedication

(Widmung)

By Robert Franz

Volume I, page 112

THE German poets Müller and Heine were both pronounced lyricists. Many of their efforts in verse were short but exquisite in sentiment, charm, and finish. These delightful verses furnished inspiration for composers not only of Germany but of other countries as well. Müller was educated as a physician, then went into politics, and finally took up literature as a profession.

Students sometimes wonder why so much insistence is placed by critics upon singing a song in the original language. This is due to the feeling that the composer, in his choice of rhythm and melody, was guided by the reading of the original text. The rise and fall of pitch grows out of the speech peculiarities of a language. Let us compare the two texts, the literal English being placed below the German.

O danke nicht für diese Lieder, mir ziemt es dankbar Dir zu sein.

Oh thank not for these songs To me seems it thankful to thee to be.

That is "Do not thank me for these songs; To me it seems that I should be thankful to thee." A reading of the German text will show that the rise and fall of the voice and the melody correspond. In the first line "*nicht*" (not) as the important word, one expressing negation, is the highest in pitch. The word "*Lieder*" (songs) follows the natural inflection of speech. In the second line "*mir*" (to me) is the highest pitched word as perhaps the most important and contrasting with "*Dir*" (to thee) in the next measure, a whole tone lower. In singing the English we recommend that the student begin the fourth measure with an eighth rest and sing the word "from" on the eighth which gives the full value of a quarter note to the beginning of the measure. Thus the preposition "from," less important rhetorically than the next word "thee," will have less stress than that which will be given to "thee," repeated in the next measure, and contrasting in meaning with "me" one measure later. This slight change will enable the singer to emphasize each important word as he reaches it.

At the close of the first stanza the line "What *was* and *is* and *thine* shall be," for the purpose of interpretation should have the thought of "ever" inserted just before "thine." The underscored words should have emphasis in song just as they will have in reading. "*Jetzt*" (now), "*einst*" (before this), and "*ewig*" (ever, eternally), are the important words in the German. The underscored English words convey the thought especially if the word *ever* be inserted mentally before *thine*. If the singer should want to sing the word he can divide each quarter note into two eighths.

On page 113, second brace, the singer must slightly prolong and stress the word "eyes" which is set to a sixteenth note whereas the German equivalent accented syllable "*Augen*," comes on the longer note, a dotted eighth. This is a device that a singer must study in presenting a translation in which the rhetorical emphasis will not always coincide with that of the original.

In the last line "Dost thou not know," etc., the tendency will be to read with a rising feeling on the verb "know." But since the composer has a lower pitch at this point the singer compensates by broadening the tone and retaining that breadth to the end of the line. In the last repetition of the line, at the close, the word "know" has a higher pitch, the climax of the song, which is favorable to delivery. Use a slight ritard in the last few measures.

This song is to have a legato, unhurried delivery, as growing out of the serious thought of the text. Were a man or a woman to speak these words to a loved one there would be no hurrying over any one word, not even the relatively unimportant ones. Here as in all songs, the key to the proper delivery is only found after a careful reading of the text. Incidentally this suggests why it is desirable that singers read much poetic verse, not merely mentally, but in an audible tone.

Little Maid with Lips so Rosy
(Mädchen mit dem roten mündchen)

By Robert Franz

Volume I, page 114

THE poem is by the distinguished German writer, Heine, and is short, perfect in lyric quality, varied in sentiment, and presents a complete picture of the lover, separated from his mistress, longing to be with her, and expressing his emotions as he thinks of the joy he should experience to be with her again in the old familiar room.

The tempo is a little more rapid than that of the two preceding songs by Franz, and the tones will be more sustained. Generally speaking an entire word will be sung as a unit instead of being noticeably sustained on the vowels. For example, in the broad legato style, the first syllable of "little" would have a sustained vowel; whereas in the tempo proper to this song there is not sufficient time to prolong the vowel; the same thought applies to such words as "lips" in the second measure. The word "eyes," in the second line, being slurred, should be sustained on the vowel.

To start the song on the upper F and not sing a loud tone—the dynamic marking is *p*—is not easy for the average student. To get a floating, free attack on this tone try the hum, without any constraint on the throat. No matter how small the resulting tone may be do not force it. Having hummed the opening phrase a number of times change from "m" to "l," then to "li," without permitting any change in sensation. The different pitches must come exactly as *thought* and not as the result of any effort.

Another helpful method is to begin on a lower pitch, say B♭ or C, wherever the student can produce an effortless tone. After several repetitions try the next higher tone (chromatic succession); increase the pitch going beyond the F, to G and even A♭. Then come back to the F which should now be much easier to deliver than at first. This method is one that can be used to advantage with all the high passages which trouble the singer. The main consideration is not to make any effort no matter how light the tone may seem. The way to learn to sing easily is to sing without effort and try to get more tone without effort, not to sing a loud tone and try to get a loud tone with effort.

It ought hardly to be necessary to call attention to the importance of a steady breath-control during the phrase; too strong pressure of the breath on the larynx will affect the freedom of the tongue and the throat.

The song divides into three sections, the first closing on page 114, the second on page 115, the third, following the strophe form of the other two stanzas, begins like the first two, but changes in the second half. This adds variety without destroying essential unity.

For a short song this has much harmonic variety. The signature is C major but the opening effect is inclined toward C minor; then follows a change to A minor leading to a cadence in G major. In the third stanza, after the A minor cadence, the key becomes definitely C minor and continues thus up to the last measures which close in C major. The reason for this preponderance of minor is that that best expresses the undercurrent of sadness or melancholy in the text. The lover is separated from his lady, even though he can, in fancy, place himself in her presence. This emotional quality is the thing to bring out in a song.

The student is to note that the last four measures are to be rendered *molto sostenuto*. The accompanist is reminded that the after-beat chords in the right hand are not the same as in the preceding measures. In the latter the two notes formed a triplet rhythm with the short note second; here the movement is in two sixteenths to a slow count with a slight syncopation. This is important to the general effect.

Divide the last line rhetorically "On that little hand—to-night." That is, the word "to-night" should be preceded by a slight rhetorical pause or break. The thought is complete in the first four words; "to-night" is a separate idea and should be kept separated in accordance with the principle that a proper reading in speech is a proper reading in song.

Dear Love, Thou'rt Like a Blossom

(Du bist wie eine blume)

By Franz Liszt

Volume I, page 152

THIS text, by Heine, has probably had a larger number of musical settings than any other poem—it has been stated as more than one thousand. Among those by famous musicians this by Liszt is a classic and deservedly so.

It offers excellent study material for the first year student, the more so because it is a song which has endured the test of long use and of which the singer and the hearer will not tire. And it is also worth the study of the more advanced singer because of the delightful effects which can be made by the artist who knows how to produce pure, beautiful tone and join the same to words with simplicity of style and clearness of enunciation.

The first item in a study of this song is that the tempo is slow (*adagio*) and requires the use of the sustained style of singing. In itself this marks it as a song for use in the elementary stages, not because the young singer can deliver that style effectively, but because the sustained legato is fundamental to artistic singing.

The opening phrase of the song is marked *mezza voce*, a quality which is to be maintained throughout, and one in which the young singer requires diligent and continuous training. To make sure of beginning with this tone quality the student is advised to use a free, resonant hum before he attempts to sing the text. The first phrase should be repeated over and over in the "hum" to get the sensation of the easy, quiet, sustained, "half-voice" quality and production.

The next step may well be the use of various vowels and syllables to get a free production on the phrase. Especial care is to be taken on the first three notes. The B is one of the lower middle tones, extending to E which are within the *mezza voce* range. The downward skip of the major sixth to D must not change the tone to an open chest quality, with another change to G, a fourth higher, immediately afterward. On the contrary the G is to have approximately the same quality as the B. And when the singer goes on to the next note, B, he should reproduce the first, the opening tone. Furthermore the leap up to the E must not change the natural placing of the tone as begun on B, and this should continue through the next two notes, D and G, back to B, and then by diatonic progression to G, the closing tone of the phrase. This suggests the process by which the singer blends the various tones of a phrase into uniform quality.

By way of technical drill it is suggested here that this first phrase, transposed from one key to another (perhaps beginning in F and proceeding chromatically to B♭), hummed, vocalized, or sung to the syllables (*la*, *be*, *da*, *me*, *ni*, *po*, *tu*), and finally to the text is one of the best exercises that the teacher can use with the young singer. The higher voices, soprano and tenor, can carry the phrase into the keys of B and C; but the *mezza voce* production is not to be abandoned. The value of this practice will be manifest when the singer takes up the third line "I gaze on thee," etc., which is a transposition of the first musical phrase from G major to A minor.

Caution is offered in regard to the fourth line "My heart can scarce endure." The chromatic progression A, A♯, B, C, must not show an increase of effort. It sometimes happens that a singer accompanies the interval of a chromatic semitone by a slight tightening of the throat, yet is unconscious of the effort. Study the sensation produced by the hum or vocalization.

The line "I long to lay my hands, dear," must have the same slow, sustained quality that has been spoken of so much, effortless, a tone that seems to float. This applies with special force to the upper E, a pitch that causes trouble to the average singer. If kept in the *mezza voce*, the effect should be correct. It is not loud but clear like the tone of a bell.

A good effect can be made at the close. The tone B is sung seven times. Commence softly, and make a very gradual crescendo up to the word "keep," and then descend to "thee" with a portamento and a slight diminuendo. The last line is quiet, with pronounced *mezza voce*.

Lullaby

(Wiegenlied)

By Johannes Brahms

Volume I, page 184

IT IS a frequent practice of certain eminent teachers and some singers to make changes in a song, not merely to suit a translation, but even in the case of an original text. Occasionally it happens that a composer may have introduced in a song a note which is either too high or too low for the singer. In such cases a change is made to suit the voice. In criticism of such changes some persons have been accustomed to urge that it is not just to a composer's supposedly superior musical judgment to alter even so little as one note, or a rhythmic figure. On this point we quote from Henschel's "Personal Recollections of Brahms." The composer says:

"So far as I am concerned a thinking, sensible singer may, without hesitation, change a note which, for some reason or other, is for the time being out of his compass, into one which he can reach with comfort, providing always the declamation remains correct and the accentuation does not suffer."

This "Lullaby," also known as "Cradle Song," is so clearly in the folksong style that, so far as the air is concerned, one might be pardoned for thinking of it as a genuine folksong. Huneker writes of it: "Brahms was peculiarly happy in his delineation of the naïve moods hidden in the native folksongs." Comparisons have been made with certain songs by Schubert, "Hedge Roses," for example. The "adorable simplicity," as Huneker puts it, is perhaps achieved by Brahms in the tune. It is in the accompaniment that he differs from Schubert.

When studying Brahms' songs one may be pardoned for thinking that while he recognized the desirability of simplicity in the voice part he reserved the right to make the instrumental part fuller in texture, richer in harmonic variety, and more complicated in rhythm than did the other masters. Even so simple an air as this "Lullaby," developed out of the primary chords, tonic, dominant, and subdominant, is supplied with an instrumental background independent in rhythm and at times suggesting an additional melodic line. Take the fifth to the twelfth measures for example. The right hand has really a countermelody here which is exquisitely balanced against the voice part, an effect to which the syncopated rhythm adds much atmosphere and independence.

This song is quiet as befits the subject. It commences *piano*, and a *mezzo forte* is the strongest dynamic degree, from that sinking to a *pianissimo*. *Mezza voce* seems a desirable voice quality to present the soft, soothing effect required. This implies that the singer will use no effort in delivering any sound on any pitch required. Do not neglect the usual practice of vocalizing, humming, and recitation of the words.

Two points may be specialized, namely, the skip from A♭ to D, between the eighth and the ninth measures. This interval of the augmented fourth often has a tendency to let the breath go up or the tone to thin out. A useful idea is to keep in the mind the low feeling of the F, carry the same feeling to the A♭, and up to the D. The other point is in the skip of the octave which occurs twice in the song. The upper note should show no more effort than the lower, and the singer should be careful to prevent the breath from shooting up because of the higher pitch. This octave will deserve considerable practice to get just the right effect. Think of some of the elementary studies you made on legato joining of the two extremes of the octave. Fundamental technic can always be applied.

Young singers sometimes become so much absorbed in repertoire building that they neglect to keep up their daily practice in fundamentals which is essential to the artist who seeks to keep the voice supple, free, and always ready for the demands made upon it. One may perform a certain act numerous times. Finally, for one reason or another, attention is drawn to the act, special study is given to it, and the singer finds that he now knows exactly what he must do to get the best effect.

Songs My Mother Taught Me

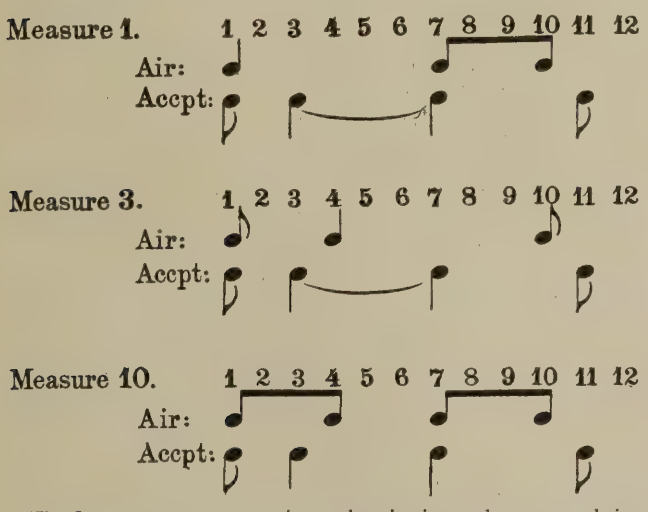
(Als die alte mutter)

By Antonin Dvořák

Volume I, page 198

THIS is an air of the gipsy people of central Europe to which Dvořák has added an effective and ingenious accompaniment. The contrast in rhythm between voice part and the instrumental support adds to the impression which the hearer receives that the song as a whole represents the improvisation of a melody and accompaniment by one of the famous gipsy musicians of Bohemia or Hungary.

The tune moves along serenely and evenly while the accompaniment follows a more broken and irregular line somewhat on the order of "ragtime" as one singer has said. The air is in rhythms of two's whereas the accompaniment is in 6/8 but by reason of the syncopated movement practically has three rhythmic effects to the measure. Graphically expressed the rhythmic relation in several typical measures is as follows:



The figures 1–12 represent time-values in sixteenth notes, 12 being a multiple of 3 and 4. The illustrations show the rhythmic succession of air and accompaniment.

The singer, who uses the 2/4 rhythm, must have no regard at all for the different movement in the accompaniment. It is the duty of the person who is playing the latter to furnish the correct rhythmic support to the singer.

The composer has given the direction *mezza voce* (half-voice) to indicate the tone quality to be used in presenting this song. Not all young singers can use this style of tone production successfully, which is one of the reasons why the song should be in the repertoire at the beginning of the second year. Make the effort to sing with the *mezza voce* quality throughout; even *forte* passages are not to be sung with full, open tones, approximately the extreme power of the singer's voice, which is what singers are apt to think. Dynamic increase is not of necessity accompanied by a change in tone; certainly not in this case.

The third and the seventh measures offer an interesting problem in the matter of keeping a quiet, free throat in spite of the upward skip of the fourth followed by the downward drop of the octave. On the word "mother," third measure, have the mouth open as wide as the vowel and the desired tone quality will permit, and do not change in the slightest respect for either upward or downward progression. The "*th*" in "mother" can be taken by a movement of the tip of the tongue without a change in the opening of the mouth; and the same suggestion applies to the "*er*," last syllable of the word.

In the seventh measure "singing" can be produced in a similar way. Do not make the "s," initial consonant, any more sibilant than is necessary for clearness; a soft, easy "s" is not much of an interruption to the tone and helps to loosen jaw, tongue, and throat. The vowel "i" can be used on the three notes without causing any change in the adjustment of the throat and jaw. The "ng" is made by a slight raising of the back of the tongue which does not require any change at all in the opening of the mouth so far as it involves action of the jaw.

The last word, on the degree A, in the middle of the voice, and one of the lower notes of the head voice as carried down, can be produced with a beautiful, soft tone if the singer delivers the double grace notes easily and permits the tone to float on the breath. Finish the song with a reserve of breath and not with a sort of last gasp. Close off the tone by stopping the breath, not by checking in the throat, but by muscular control from the muscles of inspiration. A good parallel is the violinist who finishes a *pianissimo* tone with the bow still on the string, but not moving or pressing.

Polly Willis

By Thomas A. Arne

Volume I, page 1249

ARNE was one of the most famous of the older English composers, younger than Handel by about twenty-five years, but in part a contemporary of the master. This song, therefore, belongs to the older English ballad style, one that is based, to a considerable extent, upon the Italian opera style, with graceful, flowing melody as distinguishing characteristics. Another source of this style is in the harpsichord and clavichord music of the previous century. Arne's operas and other works for the stage were quite successful.

This song is available for a recital program as an example of the style of the period, although it is not used so much as "The Lass With the Delicate Air." On account of its more florid character, a style in which Arne excelled, it is valuable for young singers with a leaning toward coloratura work. It is not unusual for students to object to scales, runs, and other exercise material in which agility is required, and to vocalises which call for florid execution, and say that they can see no reason for practising music of a style which they never use in their singing.

In "Polly Willis" is an opportunity to apply some of the skill acquired through technical study. The experience of many teachers is that the average student enjoys the occasional study of a song of this character as a contrast to the more common one of a rather sustained tone quality. There is more or less of an exhilaration in singing passages such as that in the sixth measure, to the word "tuneful."

An examination of these various forms is interesting. Measure 5 has a figure suggesting the inverted turn; measure 6 has a scale fragment; measure 9, successive broken thirds; measure 10, duplet groups; measure 11, a scale passage and a trill. The latter can be executed as a five-note group, C♯, D♯, C♯, B, C♯, in sixteenths, the first three a triplet, the last two as a group of two; in measure 14 the G♯ can be executed in a similar manner; the notes will be G♯, A, G♯, F♯, G♯, sung to the word "my"; the execution of the same passage in the second verse, second measure, page 1252, is exactly the same as in the first verse. Here the closing two notes of the embellishment are printed. The embellishment on page 1250, E♯, F♯, is sung with the word "mean" and takes its time value from the preceding quarter note.

In the case of the broken thirds set to "Polly Willis," in measure 18, a good model is that of the natural inflection of the voice upward or downward, as occurs in many words, "yes," for example. Just let the voice go up to the correct note easily and freely, but without any release of the breath. In measure 19 the downward progression on "Polly" should not be accompanied by an accent on the second tied notes. The correct effect is that of the natural delivery of the words.

The scale passages in measures 6, 9, 11, 16, and elsewhere are to be delivered easily and smoothly. Do not think of the sixteenths as melody notes. These are simply decorative and replace a plainer melodic progression. For example, in measure 16 the unadorned melodic figure would be E, quarter note, F♯ and A, eighth notes.

It seems almost unnecessary to say that a song such as "Polly Willis" should be studied as a vocalise, first of all. It is admirably suited for that purpose. Study every measure, diatonic passages, skips, and especially the florid figures mentioned in previous paragraphs. Groups of two notes, slurred, as in measure 6, on the syllable "ful," measure 16, syllable "re," should be sung with the second note slightly shortened, a sixteenth note becoming equivalent to a thirty-second followed by a rest of the same time duration. In the second measure, page 1253, the embellishment in sixteenths is sung to the word "flood," and the execution should be E, F♯, E, D♯, as four thirty-second notes.

In a passage such as that in the next to the last measure, on the word "is," do not give a separate attack to the D♯, which is merely a rapid passing note between the C♯ and the E. It is recommended that this passage and the embellishment to the word "once," third measure, page 1253, be considered identical. The sixteenth notes in the latter case should have the time value of thirty-seconds, as in the case of the word "is."

Faithful Love

(Obstination)

By H. de Fontenailles

Volume V, page 1415

IN THESE days when the younger generation in increasing numbers is taking up the study of the French language, there is a demand upon teachers of singing for a French song, not difficult, and one that will please the average listener. This demand is admirably met in "Obstination," a song which unites the elegance of the French style with a delightful melodic flow to which the American ear responds.

The French text is by a distinguished poet, and is much superior to the English version which is not, in many respects, fully adequate. For this reason and because text and music have so much unity of style and sentiment it is recommended that the French be used providing both teacher and pupil are competent to undertake the study.

The three verses are set to the same music except that the final cadence differs from that to the first and second verses. The characteristic motive of the melody is based on the fifth and sixth degrees of the scale, A♭ and B♭, in the medium register, easy to sing, and capable of a rich, warm vocal color. The repeated notes give the song quite a little of the feeling of a recitation which suggests the point that diction is an all-important essential in the singing of a French song.* Every word and every syllable must be delivered, according to the principles of French vocal art, with perfect beauty and clearness of sound.

The three verses have the same music, so that once the voice part of the first verse is learned the entire song has been mastered except the change in the last measure. The first line of the song is delivered *piano*, which suggests a *mezza voce* feeling. In the soprano this should be accompanied by the easy use of the middle voice, the quality suggesting an approach to the head voice. That is, a blending of the upper voice downward rather than from the chest voice upward.

In the tenor the best results will be obtained by approximating the "mixed" voice, a definite mingling of the head voice and the upper chest register. This production is to be maintained throughout the first and second lines of music on page 1415; the crescendo marked in the second line calls for a little more body of tone but not a change of method. And the line marked *forte* is to be similar in style, a mellow, full tone quality—not a yell or a shout—distinctly musical and pleasing.

The repeated G's will be worth some special practice. The singer's sensation, here, should be that of an elevation of pitch due to a feeling of intensity, not mere increase of loudness. If the singer experiences difficulty in pronouncing clearly on the high pitch he can take it as a proof that he has not freed the throat sufficiently, or has permitted too much pressure of the breath on the vocal cords.

The remedy will be found in that oft-suggested plan of humming, easily, freely, and naturally, the melody, using different vowels, and also combinations of consonants and vowels, such as *la*, *be*, *da*, *me*, etc., as taught by Sieber in his much used vocalises.

In the cadence "*Des adieux*" and "*La pleurer*," first and second verses, the singer will find an effective passage. Sing the B♭ with the tone quality appropriate to the middle register and follow it with a blending of middle and chest on the E♭, returning to the A♭ with the same quality as used on the previous B♭. In the final cadence use a portamento from E♭ up to the D♭, and let the tone be of the perfect head voice quality dying away as in a whisper.

The French nasal sounds, particularly the "u", ought to be studied with the help of some one who understands the language thoroughly. The quality is to be nasal, but that does not mean "singing through the nose." What happens is that the vowel is given a certain degree of nasality. The danger is that the inexperienced student will give too much and apply it to other sounds to which nasality does not belong.

* An excellent book on the subject, for students and singers, is "French Diction for Speakers and Singers," by Arnold.

A Maiden's Song

(Mädchenlied)

By Erik Meyer-Helmund

Volume V, page 1494

THE composer of this song was born in Russia but received his musical training mainly in Germany where he was a pupil of Stockhausen, the celebrated teacher of singing. For a number of years he traveled extensively as a concert singer, introducing his own songs of which more than two hundred have been published. Besides his songs he wrote a number of choruses, operas, and operettas, and some piano pieces. His songs all show a knowledge of the voice and its possibilities and a perception of the means to secure pleasing vocal effects.

"A Maiden's Song" is especially suitable for the use of a soprano with a light, high, lyric quality, and an easy production. This facile technic is called for in the very first measure, in which the notes follow in rapid succession necessitating quick action of the various organs of speech, an action that will be impossible if a tight, forced production is used to reach the high tones.

A practical method for beginning the study of this song will be to take the music to the first line as a vocal exercise. Hum at first, without any effort and with little or no breath-pressure. Then vocalize it, changing from one vowel to another, then on *la*, *le*, *li*, *lo*, *lu*, and the Sieber syllables, *la*, *be*, *da*, *me*, *ni*, *po*, *tu*, in this way securing a good routine in the passage. Before trying the words it is better to transpose the passage into a lower key, say A or A♭, even in G, to secure an easy delivery of the words on the melody. Raise the pitch by semitones until the words can be sung in D♭ or D, without any necessity for effort to reach the required pitch. Then take the regular key C, and it will be easy. This line occurs five times, with a slight change in a sixth line. Hence the desirability of much repetition on this particular line.

The execution is to be non-legato, almost staccato on notes of short value. On the duplet groups, as in the second and fourth lines, the second sixteenth note is to be shortened to an equivalent of a thirty-second. The effect of a succession of such groups, as in "Tiny birds were," page 1494, is that of light, quick movement. The "ah," at the bottom of page 1494, is to be free, easily sustained, and joined to the following word with a portamento. If the singer has been trained to catch a short, noiseless breath, she should do so, after the first "mother," and before singing the high G. Few singers can do without the extra breath at this point. At all events take a short, quick breath after the word "darling."

The second verse begins in F minor and may have a slightly slower tempo. The "ah," on the high G, near the end of the song should be blended into the "m" of the word "mother" which follows it by closing the lips gradually—not abruptly—which will change the vowel to the "m" and avoid an interruption in the flow of the tone. If trouble is experienced in singing the word "mother" easily on so high a pitch, transpose the entire passage to a lower degree and gradually work up again to the G.

A suggestion may be made in closing, namely, that it is essential that the singer keep the breath-pressure off the throat to secure the light, free, elocutionary delivery required.

La Charmante Marguerite

Old French Song

Volume VI, page 1760

THIS song is typical of the French folksong style, more properly the *chanson*. For France has no folksong that exactly parallels those of England, Germany, and Russia. The term *chanson* originally meant "a little poem of which the stanzas or symmetrical divisions are

called couplets. Being intended for singing the couplets are generally in a flowing rhythm, and written in an easy, natural, simple, yet lovely style." A refrain is a feature of the *chanson*, although not always specifically marked. In "*La charmante Marguerite*" the refrain is the section on page 1761.

One should begin study of the song with the observation that there is a play upon the word "marguerite" which is both a woman's name and the equivalent of the English word "daisy." The text, therefore, presents the "marguerite" as the flower of the lover's choice, to him far more beautiful and desirable than the rose and the tulip. The refrain presents the parallel that Marguerite is to be preferred to all other women.

The direction *allegretto grazioso* is suggestive. There are no long, sustained tones in this song except as the notation calls for one now and then. There is a constant, sprightly, graceful movement of melody and rhythm with a corresponding lightness of diction in presenting the words. This brings up a study idea that may have novelty to some. In learning a song it is desirable to repeat the words frequently in a speaking tone and with the natural rhythm, until they are memorized. In this way the singer becomes filled with the phrasing natural to the text instead of one subordinate to the music, which is apt to result from singing the words to learn them.

If the pupil is able to use the French text we suggest that the song be learned with that as well as with the English. It may not be advisable to use the French text in public, of course, but if the singer is preparing for recital or concert work she will find it necessary to study the French repertoire.

It would seem to be almost unnecessary to say that each word is to be pronounced not only lightly but clearly, yet without affecting the singing quality of the tone. At the comparatively rapid tempo each word must be pronounced as a unit, as a result of quick, free action of the various organs of speech, and without dwelling on the vowels.

When the same consonant, final and initial, occurs in two successive words, as in the first line, "not to," it is open to question if the singer is to attempt to finish the first "t" completely. Personally we prefer the Italian view of the execution of a double consonant, namely: The time value of two, the muscular act necessary to one. In this case bring the tip of the tongue into position for the first "t"; keep it there momentarily and then make the second "t."

The optional passage to the word "beat," on page 1761, is suggested for the first verse, and as embellished for the second. The latter gives a touch of coloratura effect which is pleasing and suited to the style of the song. Practise this ornamental figure with various vowels just as if it were a portion of a vocalise that calls for extra study. Perfect smoothness is a prime consideration in the execution. Do not move the jaw or the lips at all, and watch that the breath does not press upon the tone.

The slur on the first syllable of "Marguerite" in the next to the last measure goes down to the lower part of the chest register, B, and immediately back to the G♯. Manifestly it will not do to sing the B with a heavy tone as it would be impossible to carry it up to the next note. Blend the middle and the low tones, descending and ascending, and finish the E with that quality.

My Mother Bids me Bind my Hair

By Joseph Haydn

Volume I, page 26

HAYDN does not rank with certain other master composers as a song writer. His lyric genius seemed to turn to instrumental composition; the string quartet and the orchestra offered him a more acceptable medium for expression than the voice could give. His first songs had little to recommend them to the musician of to-day, the texts, in most cases, being trivial. But his later works, especially those published under the title of canzonets, of which the song under consideration is one, have greater value and are occasionally used in recitals of historical or special character.

"My Mother Bids Me Bind my Hair" is a text in the old pastoral style once favored in polite circles. The words are those of a village maiden

whose mother tries to wean her from her grief because of the absence of her shepherd-lover, Lubin. The endeavor of the singer should be to give proper expression to the moods indicated by the text, through all preserving a simplicity of style such as belongs to these old classical airs. A prime consideration is to deliver the text as if one were the central figure of the poem.

The first line may lead the singer astray if she has not a clear idea as to what she intends to do. The second syllable of "mother," which is set to a higher pitch than the first, will probably be sung with more accent than it should have. The sixteenth notes are to be touched lightly and with a downward inflection as one would say it, with the word "bids" following without the slightest suggestion of a break. Notice the movement of the lips in the four successive labials "*b*ids *m*e *b*ind *m*y." Each one of these should be easy and free so as not to force the tone back on the throat.

On the word "lace," in the seventh measure of the text, the embellishing sixteenths may be sung as thirty-seconds, exactly on the count which will make the C♯ equivalent to three sixteenths in value. The short grace note B, in the same measure, may take its time from the preceding note, thus bringing the A exactly on the count. In the next line do not divide into two detached phrases because the musical passage is so broken, thus: "Tie up my sleeves—with ribands rare." Make it one continuous phrase. Up to this point the execution is to be legato and cantabile.

In the first verse the line "'For why,' she cries, 'sit still and weep'" should be sung with respect to the rests as printed. This applies also to the line "Alas! I scarce can go or creep." But in the second verse the singer may partially disregard the rests to preserve the natural continuity of the thought. If one wishes to have Haydn represented on a program with a song this is the logical one, indeed one may say the only one by this composer.

Still wie die Nacht

(Still as the Night)

By Carl Bohm

Volume II, page 346

THIS song is not much used at the present time for concerts, but is a marked favorite with teachers and pupils alike for studio and recital work—and with good reason. The melody is so broad, so rich, and so effective because of its full, sustained quality that transcriptions and arrangements for various instruments have been made and used with success, and also reproduced on the phonograph.

A striking feature of this song is the rhythmic movement of a counter-melody in the piano part which gives the effect of motion without the trite, commonplaceness of repeated chords. It is true that the latter are used in some measures but even these outline a melodic movement, as in the first brace of page 347 and rise to the dignity of a definite theme in unison with the voice in the second brace of the same page. The accompanist should give a little prominence to melodic movements in the inner voices of chords as, for example, the first measure of page 347, the lowest notes for the right hand.

It is evident at the very first glance at the music, that a full, resonant sustained tone is absolutely essential in delivering this song. It commences rather softly—it is marked *piano*—for which reason it may prove helpful to hum it before joining the words to the tune. In the first measure for the voice, for example, the hum will occupy the measure without being divided according to the note values. The same plan will be used in other and similar measures. When the words are added the same effect of continuous flow of tone should be realized, every consonant which will admit of actual "pitch" to be sustained momentarily as "l," the buzzed "s," "th," and "n," joining to vowels without any break, while the consonantal noises such as the "st" in "still," and the "t" in "night" must cause as little interruption to the flow of the vocal sound as possible. This same manner of forming consonants to add to the stream of vocality can be applied in such lines as "If thou love me" (the "th," "l," "v," and "m'), "As I love thee" (the buzzed "s," "l," "v," 'th'), "I will thine own.

The climax of the song is reached in the five measures beginning with the last on page 348. A brilliant, full, resonant tone is required here to

express the passionate thought of the text with its pictures of "steel" and "stone" to show the strong, enduring qualities of love. This is the point to which the singer must work up. Therefore the *forte* passage in the middle of page 347 must not be so loud as the later one, which is to have breadth even more than mere loudness.

The soft beginning and restraint of feeling in the first verse show the influence of the picture of the night on the mood of the lover. It is a serenade, but one of deeper, more intimate quality than is possessed by the average piece of that style. The *forte* in the eighth measure is only relative, and may not reach higher than *mf*, especially in comparison with the real climax later which is the point the singer must keep in mind.

Dusk in June

(El anochecer en junio)

By Fay Foster

Volume II, page 466

PROMINENT among American women composers is Fay Foster, with a long list of successful songs to her credit. She was born in a western state, studied piano playing and singing in Chicago, and later in Munich and Leipzig, Germany. While abroad for study she was awarded a prize in an international waltz-composition contest.

A distinguishing feature of this song is the wonderfully effective way in which the atmosphere called for by the text is reproduced in the music, not merely in the tones of the voice, but even more so in the ensemble of voice and instrument. A contributing feature is the fact that the composer had in mind the rich, low tones of a contralto as the color-producing medium. The very first melodic figure is striking with the wide skip of a minor seventh and the blending of middle and resonant chest tones, an effect which enables a contralto to "put it over," as the stage people say.

But the singer must be properly supported by the accompanist. Note how the opening and main theme is used, sometimes for the voice, sometimes (see the sixth, eighth, and fifteenth measures, with a suggestion in the tenth) in the piano part. The pianist must seek to approximate the singing quality whenever this theme is heard or suggested, as if a violin or a 'cello were playing an obbligato.

The first part of the verse is descriptive, that is, the singer is to reproduce the mood which belongs to a picture such as the poetess presents. The phrases are long, especially in the opening, for the thought must be sustained up to the second measure of the third brace. This requires some art and an appreciation of rhetorical values.

In the second brace, page 467, as the composer indicates, the descriptive style yields to the emotional. The singer now expresses a personal idea, an aspiration, a desire to express herself through song, to pour out her feelings through lovely melody.

The vocal tone color may be patterned after that broad, rich, resonant quality given out by the 'cello, the G string of the violin, or even the lower register of the clarinet. Color, and always more color, is wanted. A free, easy, reedy hum may help to get this effect even when the words are used. It is a matter of getting all the resonance possible to the singer. A rather difficult passage is in the second and third measures on page 467. The large proportion of consonant noises ("f," "st") break into the tone purity here and the vowel "i" in "white," on the D♭, must be properly made (*ah-ee*) with a free, relaxed action of the lips in shaping the "w" which should be pitched exactly on the D♭, not on the previous C with a slide to the semitone higher.

On the last two words "the night" use the buzz of the "th" and the nasal effect of the "n" to secure a reedy quality on the low A.

Mezzo-sopranos, sopranos, and tenors can use this song in a higher key, G, which calls for the same easy, free use of the middle register, since color, resonance, and breadth are being sought, not power.

Serenade: Sing, Smile, Slumber
(Chantez, riez, et dormez)
(Canti, ridi, dormi)

By Charles Gounod

Volume II, page 490

IN RECENT years this song has not been used on concert programs, yet it is a great favorite for studio work and for pupils' recitals. It is unlikely that a list of teaching songs would be made up by any experienced musician which would not include this among those suitable for use during the second year of instruction. We classify it as a useful song to introduce to coloratura execution, for it contains short runs and embellishments and demands a light, facile, free execution. Three different versions of the text are offered to the singer—English, French, and Italian. The last named is helpful as a medium for vocalization, even for students who are unfamiliar with the language.

In the first measure, page 491, the grace note figures take their time from the preceding note; so also in the next to the last measure of the same page; on page 492, second brace, first measure, we find a turn; other coloratura passages are the arpeggios on this same page and again in the second verse. In the preliminary study of the song use various vowels and syllable combinations on these arpeggio figures, especially the French and Italian words. Even if the singer knows nothing of these two languages the teacher can give her the correct pronunciation of the words "chantez, ma belle, toujours" and "canti, mia bella, ognor." The English is a satisfactory equivalent in thought but not in vocal quality, to the words of the other two languages. The same applies to the second verse. The French "*riez*" and the Italian "*ridi*" are better for tone than the English "smile."

This difference in the matter of tone in singing is more marked at the close of the third verse. "*Dormez*" and "*dormi*" are more vocal than "O sleep" or "sleep thou" in which both "s" and "p" interrupt the flow of vowel tone. The arpeggios on "Sleep thou forevermore" at the close should be done with smoothness—no jumps and jerks of the voice—and with a brilliant tone as well.

On page 492, third measure, the high G is to be given with a full tone as suggested by the thought "sing on" and "smile on"; but in the corresponding passage in the third verse, page 494, the word for this high pitch is "sleep," and a fine contrast in vocal effect will be secured here by using a soft, velvety tone of the head voice quality on "sleep." In fact it will not be easy to sing it otherwise than softly because of the closed vowel. The same somewhat veiled effect should be maintained to the close. In the first practice the singer may avail herself of the hum.

The accompaniment contains certain florid passages in small notes. These may be played if desired. The best effect will be secured in giving the song with an obbligato part for a flute or violin which will make a much better ensemble and contrast.

To Spring
(Au printemps)

By Charles Gounod

Volume II, page 495

POETS of all countries have vied with each other in praise of Spring, and composers have followed with settings of the verses, resulting in songs of a number that will doubtless be well up in the thousands. The curious reader need only turn to the printed catalog of some prominent publisher to convince himself as to the large number of songs about Spring.

If a critic should draw up a list of Spring songs which have a claim to be included in a record of those of the classic type he will certainly place this song by Gounod among the first to be named, so well-known is it and so much has it been used on concert and recital programs. Of recent years it has been dropped by artists in favor of songs of more modern type, but this has had no effect on the educational use of the song, which is a fixture in the teaching repertoire.

There is a reason for this: It is recognized that the style of song worked out by the older Italian masters was exceptionally well-suited to the voice and to promote technical development. As these compositions degenerated into mere vehicles for technical display the French school came into prominence, making use of the melodious qualities of the Italian with more elegance and more recognition of the advancement that had been made in art. Gounod's operas show him to be a master melodist in a style formed by the best principles of the Italian vocal art modified by French taste and ideals.

"To Spring" has a fine, spontaneous flow of rhythm that is well suited to display a fine voice and a pleasing style of delivery. It is not staccato, not legato, but with just that degree of detachment which belongs to words rapidly and clearly articulated; a non-legato, in fact. One point is worth mentioning here, namely, that it is better to keep down the number of strong accents. For example, it is not desirable to accent the first note in each measure as might be necessary in instrumental music. In the first line the two measures form a complete phrase. To make clear the thought it is advisable slightly to emphasize "spring," "hill," and "vale" but not with the feeling of accent, and shortening the dotted quarter at the end of the phrase to a quarter so as better to indicate the close of a phrase. The strain beginning "And the glad birds," page 495, should go without a break to the end of the page, a mingling of light, freely articulated syllables to rapidly succeeding tones and a sustained style.

A refined, graceful, elastic execution is called for throughout; the tones follow each other so quickly that the word or syllable is to be formed as a unit as in rapid speech. The few longer note values will permit just enough sustained tone to make an agreeable contrast. The movement is similar to that of a waltz (except that is marked 6/8 instead of 3/4) and requires but little *rubato* or other nuance beyond those indicated in the text. Sing the song brilliantly and yet smoothly.

Ich liebe dich

(I Love Thee)

By Edvard Grieg

Volume II, page 505

ONE hundred and thirty-five songs are credited to Grieg, and of the entire number "I Love Thee" is undoubtedly the most popular. In some notes on this song in the Grieg volume of "The Musicians Library" Mr. Henry T. Finck writes: "It is a musical-love letter, dated 1864, the year when Grieg became engaged to his cousin, Nina Hagerup. For her it was written, and never has a composer poured out his feelings more intensely, more overwhelmingly, for the object of his adoration. . . . She sang his songs, sometimes in public, as no one else could sing them." It is a beautiful tribute that Grieg paid to his wife in a letter to Mr. Finck in which he wrote: "My best songs were composed for her; they embody my personal feelings, and I could no more have stopped expressing them in songs than I could have stopped breathing."

Schubert has been accorded the first place as a composer in the *Lied* form. Who shall be ranked second? The choice will depend in a large measure on the personal equation. One musician with strong leanings toward the classical school places Schumann second, or Franz; Grieg will be named by another who delights in his appealing melody and colorful harmony. Perhaps we need not select a second, but simply leave the three named as being equally entitled to the place. One thing is true that Schumann's moments of inspiration brought forth nothing finer in eloquent musical expression than Grieg put into "I Love Thee."

The dominant idea in this song is intense, deep, heartfelt love and devotion. The original poem was by the famous Norwegian writer, Hans Christian Andersen, and is not likely to be used except by a singer familiar with the Norwegian

language. The concert singer is therefore restricted to a German or an English version.

To use the German text of course calls for sufficient familiarity with the German language to know the meaning of each word and its relation in the sentence so that the thought is made absolutely clear, just as the actor weighs the value of each successive word in delivering his lines. This means a slight dwelling on one word, a corresponding lightening of the stress on others, and a straightforward, fluent delivery of the words as a whole. In a few passages the singer may feel that the musical rhythm and the word-flow do not agree perfectly. This may be due to the fact that it is impossible to make the phrasing in the German version exactly the same as in the original Norwegian which guided the composer.

Do not lose sight of the general rule that a repetition must show some variety in tone and delivery. For example, the three words "*Ich liebe dich*" are sung three times in succession, each time rising to a higher level of pitch. This means not only a crescendo in power of tone but an increase in breadth even if it become necessary to make a slight retard. The phrases are long and because they must be given with sustained legato effect—lyric rather than dramatic—good breath-support is essential. First hum the melody to fill the mind with the ideal of a continuous flow of rich, expressive tone, more and more tone, full of color and feeling.

The Perfect Hour

(L'heure exquise)

By Reynaldo Hahn

Volume II, page 520

SOME of our readers may not be aware that the composer of this charming song, like Teresa Carreño, was born at Caracas, Venezuela, and therefore, so far as nationality is concerned, should be credited to South America. But only in nationality, for the family removed to Paris when the boy was three years old, the latter receiving his education there in the Conservatory, and later identifying himself with the musical life of the city. His first composition was published when he was fourteen years old, and his first opera was produced with success when he was twenty-four years of age.

Up to recent years several of his songs were used by concert artists, particularly the one under consideration, as representing the newer French style although not so extreme as the productions of Debussy and his followers. This popularity was undoubtedly due to the exquisite charm and refinement of melody and rhythm he employed, and still more to the rich impressionistic effect of his harmonic schemes. These were not the glowing, warm, passionate colors of the painter, but the chaste quality of sculpture in which line, proportion, and thought are the dominating characteristics.

"The Perfect Hour" is typical of Hahn's muse. The key used in this edition is especially suited to the low voice. May be the preference is for a contralto over a baritone, the difference of an octave in actual pitch being in favor of the woman's voice. A mezzo-soprano or a tenor may transpose to the higher key, D, and then seek to reproduce in the voice a pure soft, dreamy tone that seems to float on the air.

Note how the tonic chord predominates in this song, over which a moving melodic figure seems to weave a web of tone, producing a fabric of shimmering beauty so delicate and frail that the slightest pressure on the voice would cause it to break.

It is suggested that before the singer begins to study the song she will play—or have played for her—the accompaniment, not once but a number of times in order to absorb the mood or atmosphere which belongs to it, into which the voice must fit perfectly. Exquisite, following a suggestion of the French title, rather than "perfect" is the thought of the text, exquisite voice quality, refinement of delivery, delicacy of sentiment, and elevation of spirit.

The verses of Verlaine defy translation and should be sung in the original. Of course in concert the English should not be used, yet it may be studied as lesson material by the singer, with the object of making every sound as easily and as

freely as possible, especially the consonants. Contraltos have a fine opportunity to show skill in delivering the upper D♯ at the beginning of page 521, and again on page 522, with its progression down to B. The diphthong "ou" is "*ah-oo*"; sustain on the first part of the sound and have the mouth nearly closed.

This song is pervaded with the atmosphere of the kind that serves as a background to the text. The singer must take into her consciousness this atmosphere and let it direct and color the interpretation. Every sensitive singer will respond to the exquisite charm and delicacy of the song.

Oh! Press thy Cheek against Mine Own

(Lehn' deine Wang' an meine Wang')

By Adolf Jensen

Volume II, page 546

IN THE group of composers representative of the best forms of the *Lied*, along with Schubert, Schumann, Franz, Brahms, and Grieg we also find Jensen whose name is well-known to pianists because of his admirable pieces and studies for their instrument. And yet he really ought to be classed among the song composers for his genius is essentially lyric; in fact a critic has said that Jensen could no more escape making his piano pieces "songs without words" than Schubert could. He is credited with about one hundred and sixty songs, and in these he followed the methods of Schumann and Wagner although in no sense an imitator. Dr. Riemann, a celebrated German critic, claimed that Jensen, rather than Franz, should be "pronounced the heir of Schumann as regards the *Lied*." In Germany he has always ranked high as a song composer; for some reason American singers have rather neglected his works.

"O Press thy Cheek against Mine Own," it will be noticed, is Op. 1, No. 1; it is known that it was the first of his songs that Jensen considered suitable for publication. The original German text, which is wanting in the copy in this volume, was written by Heine. The use of the repeated chords in the accompaniment is suggestive of Schumann's song "I'll Not Complain"; in fact the two have other points of resemblance. Finck says that this song of Jensen's is full of emotion, with a touching melody and stirring harmonies. Some have suggested that it is "over-sentimental," but, if so, it is the fault of the text and not of the music, or maybe of the exaggerated, somewhat maudlin manner in which some singers seem to think it is necessary to deliver it to secure the appropriate expression. It is popular with the average person because it is a thoroughly good song.

The tempo marking is *adagio*, a direction which might be modified; perhaps *molto andante* will be better. The quality of the text is indicated by the further direction *appassionato*, which refers to style more than to movement. An examination of the song shows a number of subtleties that call for attention. In the first line we have G, C, B♭, B♭, for the words "Oh! press thy cheek." Several measures later the parallel idea "And press thy heart," instead of being an exact duplication of the opening phrase, is made G, D, C, B♭, a small point, apparently, yet more impressive because of the greater intensity.

And then the lines beginning "And when in the glowing flames." Although the line is broken by a comma after the word "last" there is to be no actual break in the continuity of the phrase, for the thought is continuous up to the word "thronging." This is the climax of the song and the tension is carried on to the end of the third brace, after which comes the reaction in the last brace, a repetition of the opening phrase, but delivered more slowly and quietly than at first, the final tones dying away with the breath. But do not neglect the consonant "n" in the last two words; the nasal quality gives the subjective color that the line requires. Note the nasal quality in "*meine Wang'*" and "mine own."

Elegy

(Élégie)

By Jules Massenet

Volume II, page 580

IN THE song literature we find no French composer with a body of lyric works comparable to the songs of the Germans, Schubert, Schumann, Franz, Jensen, or Brahms. It is true that various French masters, Gounod, Bizet, Saint-Saëns, and others, wrote a number of vocal works in a style which is known to the French public as "romances"; yet these did not contain the highest efforts of their genius which was reserved for the opera. And it is the consensus of opinion that the French style is not equal to that known as the *Lied*. Massenet who ranks high as a composer of dramatic works, also wrote a number of fine songs of which "Elegy" is the most popular. A proof of this is the fact that it has been transcribed for various instruments, strings, woodwind, brass, small orchestra, organ, piano, and a successful record for the phonograph. In an appropriate key it is suited to high, medium, or low voices.

Massenet called this a "mélodie," and so it is, an expressive, soulful, elegiac melody. The first tones of the voice, with their upward sweep of an octave followed by a descending progression, is a lament for the joys of departed springtimes. It is this "sentimental yearning and romanticism that are essential to the genuine *Lied*, Finck says in his notes to the "Fifty Mastersongs" of "The Musicians Library." This rich, deep, appealing sentiment is to color every tone of the song.

As one may readily infer the music and the French text are closely knit and should not be separated. The nasality which is a part of certain French sounds of speech gives a reedy effect to the singing tone which is all to the advantage of the singer. We call attention to some difficulties in the matter of diction in the English version. Take the first line, for example: In this we find three successive words beginning with the letter "s," a sound which has no singing quality. In this line, and others which contain words beginning with consonants that will not admit of pitch, the singer must use his best art not to disturb the vowel tone. Compare the tone of this line with that of the one beginning in the last measure of the second brace, "No more I see," and note the richer effect of the latter due to the consonants "n" and "m." On page 581, second brace, first measure, compare the tone effect of the French "oui" with the English "yes," and the singer will appreciate some of the drawbacks of a translation in singing.

It has been said that the famous violinist Joachim never performed a repeated phrase exactly as he gave out the first statement of it. This point of interpretation is a good one for singers to keep in mind in rendering a song such as "Elegy," with its frequent repetition of certain phrases. Not one of them should be an exact repetition of the other; the thought is different in each case.

The climax comes near the close of the song on the words "Now in my heart"; the singer must take advantage of this. Yet it is but momentary and drops down again into the quieter melancholy emotional level to express departed joy. The closing phrase is to be given with a restrained tone, rather soft, not overlooking the swell, and dying away on the sustained upper F.

The accompanist should play with similar fervent expression the many little phrases which echo the melody in the voice.

It will be a good idea for the singer to study the performance of "Elegy" as in one or more of the instrumental versions, particularly that for the violin and piano. The various nuances which are helpful in giving form to the interpretation of an instrumental melody are also frequently available for use in a song copy. A study of these renderings will give a conception to the singer which will help to create good vocal effects.

Serenade

(Ständchen)

By Joachim Raff

Volume III, page 641

RAFF'S reputation as a composer rests on his work in instrumental lines rather than on his vocal compositions although he wrote a number of large works for the church service, and various ensemble combinations as well as solo pieces. A dictionary of biography says of him: "Raff was a composer of prodigious fertility of invention, an inexhaustible vein of melody, and thorough mastery over the technical and formal requirements of composition." The public in this country knows him best by the much-played "Cavatina," for violin and piano or orchestra.

The tempo indication, *lento*, suggests full, sustained tone production, a quarter note receiving an appreciable sustaining. The student knows how essential it is in cantabile singing that the tone be supported by the breath-column, with the throat absolutely free and unconstricted. Another point with bearing upon this matter of free, sustained tone is the fact that some of the phrases are long. For example: In the German text there is no real break in the first four measures. The best point at which to catch a very quick, noiseless breath is after the word "schützt" which is set to a dotted quarter. By way of contrast note that each of the next two lines has a distinct thought, permitting a new breath between them. A still greater contrast is in the following line which is composed of two phrases of two notes each, and one of four. This phrasing is not the same in the English version.

It is suggested that the song be presented in German providing the singer is able to pronounce the words correctly. The English version is more of a free paraphrase than a translation. For example, the last four lines, literally transferred into English will be:

> Thou canst the little eyes restfully sink,
> For thy true love doth watch.
> Thou must, in dream even, think of me;
> Dearest love, good night.

In view of the great importance of a full rich, sustained tone it will be well to make the practice tend in that direction. First use a full, resonant, unforced hum to create the feeling for a continuous stream of tone. Next use the syllables *da*, *me*, *ni*, *po*, *tu*, *la*, *be*, as suggested by Sieber, and any other combinations that the teacher or the singer is accustomed to use. An eminent teacher, formerly a distinguished singer, has his pupils sing the first phrase on *do*, the second on *re*, the third on *mi*, and so on, from *ti* returning again to *do*, if necessary.

When the air has been firmly fixed in the mind take the English text and seek to make every sound as vocal as possible. In the first line, for example, *th* (thou), *nd* (and), *v* and *n* (heaven), *n* ('neath), *th* and *s* (father's), *nd* (tender), *s* (eyes), can be prolonged slightly and easily, coloring but not obstructing the flow of tone. The student should use the same plan with other lines until he has obtained complete command of all the sounds. In the case of consonants such as *k*, *p*, *s*, *t*, *f*, etc., which will not take pitch the design is to give them with as little disturbance to the vowel tone as possible.

The sustained tone referred to in previous paragraphs naturally calls for legato connection, almost a portamento effect in certain cases. The attack on the first sounds of a phrase should be exact and unforced. For example, the first word "thou" may be started by the careless singer on G instead of A♭ and be followed by a quick glide to the correct note. The "l" of "let," in the next line, the more especially because it is set to a high tone, E♭, may be started on D♮, as a sort of short appoggiatura. The remedy is to have the correct pitch clearly in the mind before the word is started, that is the "th" of "thou" and the "l" of "let" are to be sung exactly to the printed note.

On page 643, second brace, the rest covered by a hold refers to the German, not to the English text. The two-note groups, slurred, are to be sung evenly, the second note slightly shortened, as on the final syllable of "Liebchen."

The accompaniment figure on the first page must be played with marked evenness and a detachment, rather than a definite staccato, much as if the singer is supporting his voice by a guitar accompaniment.

Orpheus with His Lute

By Arthur Sullivan

Volume III, page 663

ENGLAND has no names to place with those of Schubert, Schumann, Franz, and Grieg as composers in the *Lied* form. For reasons which doubtless spring from the characteristics of the Anglo-Saxon race and the English people of the past few centuries the favor of the public in England has been given to vocal compositions based on the old English ballad type to the neglect of the artistic *Lied* as developed among the Germans. Two other forces may be cited, namely, the great influence exerted upon English music by Mendelssohn and the vogue of the music hall which catered to the masses who were not attracted except by the sensational and, at the same time, the other extreme of the conventional in music.

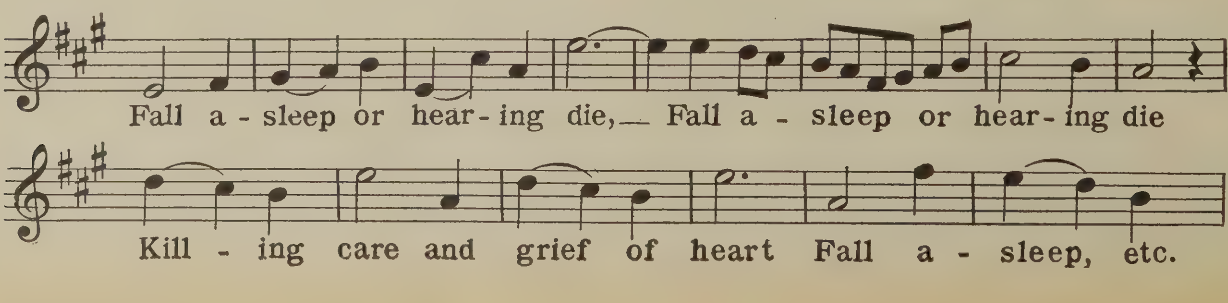
One of the most eminent composers of England was Arthur Sullivan who wrote in many forms of music, but achieved his highest success in the operetta field. "Pinafore," "The Mikado," and other light operas carried his fame to all parts of the world. In the style of song favored by the English public Sullivan also won success with upwards of eighty numbers to his credit; of these the one most widely known is "The Lost Chord." Of a finer artistic quality is a setting of the beautiful text by Shakespeare used in "Henry VIII," "Orpheus with his Lute." Aside from its intrinsic value as a song this number is especially useful for a Shakespeare program or for a representative song of the art style by an English composer.

The sentiment of the song is straightforward, animated, non-legato, delivered at about the tempo one would use in a reading of the text. The phrases, in general, are long and will require close attention to breath-control. The first verse may serve as an illustration. Breath should be taken after "lute," third brace, page 663, and again after "breeze" at the end of the page, with care to make the break between "freeze" and "bow" as little noticeable as possible; this breath will serve to the end of the first brace, page 664. The *crescendo* on the first syllable of "Orpheus," second brace, is a delightful effect, if well-handled; after reaching the *forte* reduce to about a *mezzo-forte* for the remainder of the line. On page 665 we find some more long phrases, the first finishing with "spring." The word "as" is equivalent to "as if" and is so to be understood. The last phrase on this page includes from "As sun and showers" to "spring," a length that will call for special practice to have sufficient breath supply to finish with a reserve.

On page 666 the singer may take a short, quick, noiseless breath after the word "thing," fourth brace, first measure, so managed as not to disturb the flow of tone. "Hung their heads and then lay by" is one unbroken phrase. The pianist is cautioned to play the accompanying sixteenths in the latter part of the song very smoothly and lightly, making a sort of murmur of sound, not a clear articulating of each note.

The finest vocal effects in the song come on page 668, from *piu lento* to the close. The tempo is to be slightly decreased in speed, the tone is to become quieter, seeming to float on the air as it were. The optional passage in small notes is the more effective providing the singer has the skill to give it pianissimo. And if he finds himself lacking in this he should take it as a plain intimation to set himself to work until he can do this as marked. A tenor will sing the high A in a *mezza voce*, head voice quality, closely approaching the falsetto rather than to permit the slightest feeling of effort. Sopranos must also use the head voice production.

In his public work Mr. Bispham uses a different arrangement of the lines for page 668:



Crucifix

(O, Come to Him)

By Jean Baptiste Faure

Volume III, page 750

THE name of this composer is familiar to most persons by reason of the great popularity of his song, "The Palms," which has had a sale probably equal to that of any other published composition. Faure was an operatic baritone, and a great favorite with the French public. In the later part of his life he was a teacher of singing at the Paris Conservatory for a time, and received marks of distinction from the government. He was the author of a treatise on singing and of several books of songs.

The text of "Crucifix" is strongly devotional and classes the piece as a "sacred song." Certainly there is no reason why it should not be used in the Protestant churches in which singers are not restricted to texts taken from the Bible or Hymnal. It is not a prayer, but words of comfort for those who are in distress.

The melody is simple but broad in its lines and admirably suited to display the fine qualities and art of a well-trained voice when joined to clear enunciation and an elevation such as belongs to the music of the church. It is different in style from the sacred songs written by American and English composers, and is to be conceived as the expression of one accustomed to the service music of the Roman Catholic Church in France.

The opening line is thoroughly ecclesiastical in character, and suggests the intoning of a priest before the altar; the harmonic support is so slight as to cause the voice to stand out in strong relief. This calls for purity and freedom of tone, a simplicity of vocal art not always easy to achieve. The first nine measures, in E minor, are followed by a change to E major, with a theme of broad, appealing quality which is equal to the finest inspirations of sacred song.

At the bottom of page 751 the melody is transferred to the instrument with the voice having a subordinate part; this latter is to be sung *sotto voce* until the second measure of page 752 in which the voice again takes the lead. At the bottom of this page the instrument again takes the prominent part for a few measures. The proper rendering for these passages will be inferred if the singer thinks of them as a duet between instrument and voice in which they alternate in prominence. A proof of this inference is given by the fine duet arrangement for high and low voice which has been made of the song.

The tone quality is mainly *sostenuto*, broad, rich, full, and resonant. Do not mistake loudness for breadth. Even at the powerful climax in the second brace, page 753, the tone should be appropriate to the surroundings and not modeled on the tone that might be used in a concert or theater. The thought of the text is to be a guide to interpretation. The last line, mostly on the low E, is to be soft, not much above a clear, penetrating whisper.

There is a Green Hill Far Away

By Charles Gounod

Volume III, page 769

THE world knows the name of Gounod as a composer for the stage; a section of the public and musicians know him as having written fine oratorios for several of the English music festival organizations. And a section of these same musicians, those who are engaged in the work of church-music, know him also as a writer of music for the church, both choral and solo for the Protestant as well as the Catholic Church, for general use as well as for special seasons, Lent and Easter. Among the latter is this setting of a hymn that belongs to the Lenten season, and especially to the week preceding Easter Sunday. This song was probably written while the composer lived in England; at any rate it has a style similar to that much employed in English song

composition, and the text is from the English church hymnal.

In a sense, the execution of the first part of the song is a reading, more after the manner of speech than of *cantabile* singing. In the first line, for example, the degree A♭ is used six times in succession, which is declamatory rather than lyric. In studying this seek the even, measured quality of sustained speech. A parallel is in the third line which has C. The problem, not difficult for the earnest student, is to keep the voice on the pitch without effort in the throat or the chest. Throughout the first verse, which is in F minor, the reference in the text is to the Passion of Christ, and the music is to be interpreted accordingly, and with the fitting expression.

With the last brace on page 770 the tonality is changed to F major, and the movement in the accompaniment increased to give the effect of agitation joined to breadth of tone. One of the climaxes of the song comes on page 771, beginning with the line "He only could unlock"; a similar one is found in the passage "And trust in His redeeming blood." These may rise to the *forte* point; the remainder of the song is better held at *mezzo-forte*.

The upward ascending arpeggios on page 772 suggest the harp. On the piano they should be played as four successive motions of the hands on the piano keys, in tempo, as if they are sweeping over the strings of the harp; at the same time the fingers are used to touch the correct keys. In the main the effect is almost the same as rolled chords. It is probable that Gounod wrote the song to be given with the accompaniment of other instruments, including a harp.

Love Divine! All Love Excelling

By John Stainer

Volume III, page 846

SINGERS have more or less need for duets; especially is this true of those who have church choir positions. Because of the difference of an octave in actual pitch between the voice of a woman and of a man and the resulting greater body of tone in the latter the combination of soprano and tenor or soprano and baritone is one of the most effective, the former usually the more brilliant, the latter with greater richness and breadth of tone. "Love Divine, All Love Excelling" is a great favorite with choir singers and therefore a standard number in the teaching and choir repertoire.

This duet is taken from "The Daughter of Jairus," a sacred cantata, written for performance at one of the great English music festivals, and much used since then, for special musical services by large choirs. So far as the notation is concerned singers will not find in it much real difficulty. Their efforts will be taken up with securing a fine, pure tone, and blending with the work of the other singer when the two voices are united. In this respect good art and musicianship can have full opportunity to demonstrate their best qualities.

In the opening verse the two voices must move together smoothly and without any effort in the matter of tone production, the tenor especially avoiding a loud tone on the higher notes. The entire passage is in the middle and upper part of the voice, in which the tenor uses the *mezza voce* to the best advantage. Even the G, in the first measure, page 847, is to be produced without effort or more body of tone than belongs to a *mezzo-forte* degree. In the second brace of the same page the tenor will find it necessary to maintain good breath-support to prevent the pianissimo tone from dropping below pitch. If the singer has been in the habit of forcing his tone production he will be likely to sing a little flat when he tries to produce soft tones.

In the next section, beginning with "Jesus! Thou art all compassion" use a broad, solo tone, and maintain this in the passage in which the voices sing together; the tenor should ease up on "every trembling heart" because the soprano is singing in her low register, the two having exactly the same actual pitch on the word "heart." The two tones should blend perfectly. On "love divine" make the buzz of the "*v*" and the nasality of the "*n*" just evident enough to keep the stream of tone without interruption and to give a desirable color.

The passage beginning at the end of page 849, for the tenor, "Come, Almighty to deliver," requires a broad, vigorous tone and a slightly accelerated tempo, resulting in an animated movement. The same passage, in another key, is given out at the close of page 851, and should have similar breadth and smoothness. "Nevermore,"

first measure, page 853, is helped by slightly dwelling on the "n," the "v," and the "m," especially in the tenor, who should use *mezza voce* production here. When tenor and soprano both sing the syllable "more" on D, *pianissimo,* last measure, first brace, page 853, the two voices should blend so as to be indistinguishable one from the other. Perfect intonation is necessary.

At the closing of the song the words "Love divine," passing from one voice to the other, and then sung together, should be carefully practised, so that the voices have perfect ensemble. Here again the tenor must not leave the *mezza voce* production, the most beautiful effect which this voice can produce, especially when the voices are without instrumental support.

Still as the Night
(Still wie die Nacht)

By Carl Götze

Volume III, page 865

THIS duet is marked for soprano and baritone or alto. Our preference is for soprano and baritone as the more effective and much the richer in tone and vigor. In recent years this combination has come into even greater favor than that of soprano and tenor, because of the contrast.

Although the text has the same title as the celebrated song by Bohm the verses are entirely different. Because of the extensive use of this number it is recommended that teachers make it a part of their repertoires and instruct all pupils who are prepared to study it in their respective parts. On the occasion of a pupils' recital put it on the program and note the degree of appreciation with which your audience receives it. Another reason for using it is that singers seem to enjoy the work of presenting it.

If both singers really know the German language it may be sung in the original text; but we favor the English for the average audience. The translation, while open to some criticism, is adequate and satisfactory as a whole and is singable. Duets should have both solo and ensemble passages to give a desirable contrast; this number offers excellent opportunity for both voices to display their good qualities. The baritone begins in a quiet, easy style, the soprano not coming in until the fourth measure; note the imitation between the two phrases. This principle of imitation is used freely throughout the duet and is an admirable means for securing unity in a work of ensemble style. Other examples are the baritone phrase at the end of page 867, and the soprano strain two measures later, the short phrases in the two voices on page 868, with the imitations in the octave in the middle of page 869.

The singers need to study their parts that they may sense those passages in which they should yield prominence to the other voice. For instance, when the baritone begins "Like chimes that ring" and is imitated by the soprano, each voice is independent of the other and sings as if the other were quiet. But in a passage like that in the middle of page 867, "Then wilt thou be at peace," the baritone will subordinate to the soprano which has the lead because it carries the melody. The same consideration applies to the closing measures of the duet from the last brace of page 869 to the end.

In the second brace, page 869, the baritone begins; in the second measure he must slightly subdue and still more so in the third measure; in the words "Calm as the night" the baritone is prominent again, with the soprano answering, after which the voices work together for good ensemble again. The tempo can be slightly retarded toward the end, especially the last four measures. It should hardly be necessary to call attention to the unison passage in the last line. The two voices must blend in quality and be in perfect intonation with each other.

We consider this one of the most effective duets available for singers who are not able to use opera excerpts. It is brilliant, sonorous, and pleasing to the hearer. One advantage in knowing it is that two singers who have never previously sung together can present it acceptably with little rehearsal.

SONGS SUITABLE FOR STUDY ABOUT THE CLOSE OF THE SECOND YEAR

Hark! Hark! The Lark!

By Franz Schubert

Volume I, page 73

SOME of our readers, no doubt, are familiar with the story of the writing of this song which is one of the treasures of the classical repertoire; those who have not read it will be delighted to learn the details.

Schubert was fond of the country and made frequent excursions to the various beautiful suburbs of Vienna. On one occasion, with several friends, he had been on a walk on a beautiful Sunday. When the party stopped at a wayside inn for refreshment Schubert chanced to pick up a volume of poems lying on a table and immediately became absorbed in the reading. Presently he said: "How I wish I had some music paper! The loveliest melody has come into my head." One of the party, more resourceful than the others, took the bill of fare and on the blank side ruled some music staves and handed it to the composer. On this Schubert wrote down the music of this immortal song, "Hark! Hark! The Lark!"

In this lyric Schubert poured out from that wealth of melody which was so distinguishing a characteristic of his mental endowment, a flow of beauty in sound and rhythm which never failed, an endowment that made him a master composer in spite of the fact that his life lasted but thirty-one years. He was the true genius of Song!

"Hark! Hark! The Lark!" is included in this series, not because it presents no technical difficulties which need deter the young singer, not because it is essentially a "second year" song, but because it is necessary to the repertoire of the serious-minded singer. It is one which the vocalist will study over and over again, always finding in it some new point for perfecting. So it is with the classics. One uses them for personal delight and to promote artistic development.

First of all the student should recite the text (memorizing it of course) until the organs of speech have reached a fair mechanical perfection in delivering the words. Recite them on various pitches, high and low, with the object of attaining ease of diction. The tempo is rather rapid which makes it necessary to say the words easily and rather lightly.

The Editor has heard students use the "scoop" very freely on this song. For example, in the third line, the words "His steeds" may give trouble unless the student prepares against it. "His" is set to D; the hard sound of the final consonant is followed by two other consonants, "s" and "t," neither of which can receive pitch, whereas the hard "s" sound takes pitch. The usual effect is that the singer begins the vowel of "steeds" on the D and then slides up to the correct pitch, E♭ immediately, making an ugly, inartistic effect. The requirement is that the singer think the E♭ while making the consonants "s" and "t." "At those," in the next measure, will be sung in the same faulty manner if the performer does not have in mind putting the "th" directly on the pitch.

Notice the very effective modulation to the key of G♭ which begins on the line "And winking Mary-buds," returning to the original key six measures later. Observe the *pianissimo* gradually working up to *forte*.

Wide skips, such as in the last measure, third brace, page 74, must be taken without a perceptible break in the register or tone quality. A tendency of the young singer will be to let the breath go up with the jump of the seventh. Keep the tone on the breath whether you sing in the low or a higher part of the voice; freedom in the throat does not mean letting go of the breath. On page 75, first three measures, the successive notes on the syllable "-rise," set the tone quality of the phrase; the short syllable on the low F must not displace these upper middle tones. A retard is in order in the last four measures with a slight pause on the word "arise" (degree D), and a break between this and the following line. The last line is taken rather deliberately, except the last word "arise" which is usually delivered in the first tempo.

Who is Sylvia?

(Was ist Sylvia?)

By Franz Schubert

Volume I, page 96

SCHUBERT was much attracted to Shakespeare—in a German translation, of course—and poured forth of his richest fancies and melodic gift as the result of the inspiration received from the English poet. "Hark! Hark! The Lark!" and "Who is Sylvia," both to text by Shakespeare, are two of his most beautiful songs, not the greatest, not the most powerful in conception, not the most dramatic, but among the finest as regards pure, simple melodic beauty.

"Who is Sylvia?" offers no difficulties in pitch or rhythm, no troublesome intervals, no complicated successions as to note values. The young singer looks at it and says to himself: "Why here is an easy song by Schubert. I'll learn it!" and then proceeds to *master* it. If he is sensitive to the charms of the classic song he will keep on studying it all his life; for its attraction lies in the perfect simplicity of the construction and the purity of tone necessary to portray that simplicity. Every time he takes the song up he will find some small point upon which he can put his endeavor.

Here are three stanzas, differing in thought, yet each set to the same music, in the style known as strophic, that is, the same air to a number of stanzas. The application to practical work is that the text determines the effects to be made, and that the air may be delivered quite differently in the various stanzas. (The Editor remembers with pleasure hearing Clement sing a French folk-song of fourteen or more stanzas set to the same air; yet when the artist sang the song every verse carried a different effect.)

A first essential in this song is sustained tones on the longer notes, with a pronounced legato. Vocal purity is a second—not a secondary—essential, and this can be obtained and maintained only by the most careful observance of the principles of diction in singing. In the career of every serious-minded student there comes a time when he appreciates that he must study the smallest details of a song, and consciously know just what he is going to do at every point. Later he finds that such details are taken care of by the sub-conscious mind. But when he is studying he must give attention to detail.

As usual it will pay to vocalize this air; use any vowel preferred; change from one to another; use the syllables recommended by Sieber: *la*, *be*, *da*, *me*, *ni*, *po*, *tu*—always good for the purpose—keeping in mind purity of vowel and free, easy action of the lips, tongue, and jaw in making the consonants. The ideal to strive for is a constant, rich, pure stream of tone from the beginning to the end of the phrase; this must not be broken or interrupted by consonants.

The careful singer will note the difference in the phrasing of the three verses, first and second measures, third brace, page 97. The first verse requires that the phrase include the four successive half-notes, "That a-dor-ed"; the second has the first three in a phrase, the fourth half-note belonging to the next; in the third stanza the phrase uses only the first two notes, indicated by the comma which shows a break in the thought. These minor differences, as some may consider them, are really of prime importance. They indicate the points which require legato. The use of the portamento effect is advisable in the wide skips.

Three songs by Schubert, for which annotations are included in this collection, may be placed on a Schubert program or on a classic song program: "Serenade," "Hark, Hark, the Lark," and "Who is Sylvia." The last named song is also suitable for a program devoted to "Shakespeare and Music." No one of the three songs offers more than ordinary difficulty in the matter of changes in pitch, the rhythmic flow is simple, and there is no subtle expression of emotion to be brought out. The skill of the artist is tested by the simplicity which is the leading characteristic, by the demand for purity of tone, even sustained tone, by the necessity for clear easy diction so that every word may be sung with the maximum fullness of tone, never interfered with by too sharp or too obscure consonants and vowels. Color in singing tone is, in part, a product of the vowels and consonants that make up the words.

Dedication

(Widmung)

By Robert Schumann

Volume I, page 128

SCHUMANN and Franz each have a song with the title "Dedication"; but not only is the music essentially different but so also is the text, as can be noted upon comparison of the two songs. (That by Franz is on page 112 of Volune I.) One feels that a thought which would appeal strongly to the quiet, contemplative Franz would not be so likely to interest the poetic, temperamental, active-minded Schumann with his greater capacity for concentrated warmth and ecstasy of sentiment and expression.

Schumann was a master of the small forms of composition and had a fondness for them that is shown even in his songs—in this one for example, in which he uses a contrast of key (the major third lower) and rhythm as well for the middle section precisely as he would probably have done had he been writing an instrumental composition. The effect of the enharmonic change by which A♭, the tonic in the first strain, becomes G♯, the third degree of the new key, is striking and in keeping with the value which Schumann attached to contrast of tonality.

As has been said with regard to other songs from the German repertoire this one from Schumann's pen ought really to be sung only to the German text. Schumann had a pronounced faculty for giving a natural reading through the lines of a melody to a poem which caught his fancy. (Doubtless this is one of the reasons why a singer of the type of Wüllner could do so much with Schumann's songs.)

For a little study, by way of example, take the first line:

Du, meine Seele, du mein Herz, du meine Wonn' (e),
Thou, my soul, thou, my heart, thou, my joy,
O du mein Schmerz.
Oh thou, my grief.

Note that the word "*Seele*" (soul) has a higher pitch, E, as it will in reading; in "*Herz*" (heart) the voice is back again to the level of pitch set at the beginning of the line, C; "*Wonne*" (joy), as expressing a high degree of emotional quality is set to F, and this drops diatonically to B♭ on "*Schmerz*" (grief).

This correspondence of rise and fall between the natural reading and the melody is evident at other points in the song. Especially is the quiet mood of the text in the middle section reproduced in the music.

The singer will at once perceive the different atmospheres of the first, second, and third sections. The opening strain is marked *animato;* the tempo is set by the natural speed of a clear, distinct reading, with the stress in singing placed just as it would be in speech. A certain amount of legato may be sought but the delivery is broken rather than sustained. In the middle part, so much quieter and restrained in mood, the broad, full legato style is demanded, to give place again, in the final section in A♭, to the elocutionary delivery, more passionate, more impetuous, more ecstatic.

The F, in the next to the last measure of the voice part, to which the word "better" is sung, may be held a little before closing as it is a sort of climax to the thought. It forms a ninth to the dominant chord in the cadence, a powerful and effective dissonance, and therefore expressive of the strong emotional quality of the text at this point.

The accompaniment, while not especially difficult, must be played with the proper regard for the voice. The broken chord figure assigned to both hands must be played with precision, never hurried, never obtrusive; rather should it present a sort of background of tone against which the voice part stands out clearly.

Schumann's finest songs date from the period when his whole being was inspired by his passion for his wife, Clara Wieck, to whom he was married in 1840. This year was devoted to song composition and was marked by some of his finest vocal works. In these he shows his ability to invent fine melody, elastic and natural rhythmic movement, expressive harmonies, and to surround the voice melody with an instrumental background of great effectiveness.

I'll Not Complain

(Ich grolle nicht)

By Robert Schumann

Volume I, page 137

THIS song, in the key of B♭, as printed in the volume, is particularly effective for a baritone or a contralto, naturally for the former, since the thought of the text is more fitting for a man than for a woman. When the latter uses the song it should be merely as an interpreter and not as a personal portrayal. Were this distinction not possible it would cut off the use of many songs. Like other songs by Schumann it does not have a wide compass, from B below the staff to D, third line of the staff, tones which are at once comparatively easy to produce and are effective. In case the singer has a wide range the smaller, optional notes added on page 139 can be used. They are not necessary, but being higher add somewhat to the intensity of the vocal effect.

The text is by Heine, the celebrated German poet, and has the quality of his verse, namely, that of word pictures of dramatic quality. It is a powerful effect, on page 138, when the poet says that night is in the heart of the loved one even if she is arrayed in splendor. And again, on page 139, when reference is made to the snake that gnaws in the bosom, and the misery that reigns in the heart. These thoughts must be interpreted.

In many respects one may call this a rhythmical recitation rather than a true lyric number. There is too much repetition of the same degree to coincide with the true principle of melody which is based on the curved line. Some may consider the repeated chords in the accompaniment as a more or less monotonous effect. On this point Plunkett Greene, the eminent English baritone, calls attention to the fact that the effect is dependent upon an unflinching rhythm. The composer uses it for an artistic purpose. A fair test would be to alter the steady rhythm and decide if you care to retain the change. The verdict will undoubtedly be that the rhythm augments and enhances the emotional, dramatic, pulsing effect.

Some of the effects especially worthy of mention are the G♭ in the third measure, and again near the close of page 138. The harmony, at first based on the supertonic C, with which the lowered sixth of the scale makes a mild dissonance, changes in the second half of the measure to the dominant, F, to which the grinding minor second, G♭, is tremendously dissonant, and gives the suggestion of poignant feeling for which the text calls. There is a feeling of inevitableness, of impending fate in the steady downward scale march which commences in the bass in the fourth measure and continues to the end of the page with an ascending progression following. And then the sequences which we find on the words

> Howe'er thou shin'st in diamond splendor bright,
> There falls no ray into thy heart's deep night.

And is it not a stroke of genius to follow this with the four repeated F's to the words "I know full well"?

The recitation idea is prominent on page 139, beginning with the words "And saw the night," etc.

This part offers excellent study material for an elocutionary delivery of a text without abandoning a singing tone. The first pitch G is comparatively easy and represents but a slight elevation of the speaking voice. It ought to be possible to deliver these words with freedom and a measured rhythm. The sudden leap to the D above must not disturb the pose of the tone or carry the breath up and away from the tone. If the skip makes trouble try intervening notes at first so as to accustom the larynx to taking a higher pitch without increased effort. If the singer is able to retain the mental conception of the G even when he reaches up to the D he will find it an advantage. In working on this suggestion sing the D but strike the G on the piano and try to feel it.

In the recitation of the line beginning "And saw the snake," on C, there must be absolute freedom of the organs of speech so that even through the measured rhythmic recitation one is conscious of the sustained singing tone. If the singer tries the higher optional notes he will find it an advantage to sing the passage in a sort of *mezza voce*, avoiding any indication of effort. It

will not be out of place to practise this passage with a hum, or to use the familiar "One, two, three, four, five, six, ah" of Shakespeare; in fact any combination of words that can be delivered at a rapid easy pace as a matter of routine can be used. Once this freedom has been gained, if the breath is kept under good control, it will be possible to deliver the passage in the proper tempo. Plunkett Greene, in his excellent work on interpretation in singing, cautions against a slur at the closing line "I'll not complain," from the F down to the B♭.

The Asra

By Anton Rubinstein

Volume I, page 164

THE Arab race was made up of a southern and a northern division of which the former was considered the purer in blood and prided itself on that fact. The principal location of these southern tribes was in the district known as Yemen, in the southwestern part of Arabia. Although nominally under the government of the Turkish sultans these Arabian tribes were in frequent conflict with the government and it was in one of these battles that the young scion of the Asra, the proudest of the tribes of Yemen, was taken captive, and made a slave in the sultan's household. It appears that men of this tribe were fated to love unhappily, as was the case with the captive prince who gave his heart to the fair princess, hopelessly, in view of the difference in their stations; yet he would not surrender his love.

As befits the text the melody of this song has an oriental quality which the composer has emphasized by a free use of the unison effect. There is a delightful, subtle turn in the music at the beginning. In the first eight measures the theme is in G minor, quiet, as if setting forth the dainty charm of the princess. Then the theme is transposed to the relative major, B♭, and sung with more vigor, as descriptive of the masculine qualities of the captive prince.

It is not without significance that the tonality reverts to the minor, for this mode is suited to the mood which prevails in the text as a whole. The singer is to keep this in mind. "The Asra" is not a sentimental love song, a lyric of the usual ballad type, but a real drama, a tragedy of love; every picture of the poem must be clearly portrayed.

One should see the various scenes, the beautiful princess walking in the garden and approaching the central fountain where the slave lingered, he who was a proud prince among his own people. His body might be captive but his spirit never. Now he has dared to raise his eyes to the daughter of his captor. Doubtless many times had the pair exchanged glances before the princess speaks to him and asks his name and his race. We can see him proudly raise his head as he makes his declaration. And the music takes on a martial tone, in true oriental style going into the unison and a more florid rhythm as he announces his race. The picture is wholly that of a scene from a stage production.

Sapphic Ode
(Sapphische Ode)

By Johannes Brahms

Volume I, page 177

NOT all of the master composers wrote songs of the highest qualities as well as instrumental music. Wagner wrote few vocal numbers outside of his operas; Mozart is also restricted to his opera arias; Mendelssohn wrote a few, but none of a quality to rank with those of Schubert and Schumann. The real masters of the later period are Brahms and Hugo Wolf, the former one of the great writers in the *lied* form. A distinguishing characteristic of Brahms was an ardent love for the folksongs of the German people and in his own work he followed that style with fidelity. Of his nearly two hundred songs the proportion of those either based on actual folksongs or composed in the folksong style is very large.

"Sapphic Ode" has a mingling of the folksong quality with that of the art song. It is characteristic of Brahms that the opening phrase should

be built on the tonic chord, the only change of harmony within the phrase being the dominant chord on the first half of the fourth measure. Against this open simplicity of the voice part he has put an accompaniment in syncopated movement suggestive of the style of the art song, a movement that carries with it a restless, temperamental quality suited to the emotional undercurrent of the text.

The first line should be sung with the utmost possible freedom. Starting as it does in the middle of the voice, A, and progressing by a skip through F to C, the latter in the chest register, the singer may be tempted to use a heavy tone on that lower note. The fact that the voice immediately leaps back to A should be a clear indication that the A is the dominating tone, and that the blending is downward, not upward. The opposite effect is permissible in the fourth measure on the word "darkling," where the more sombre chest quality may be used and carried up from the C into G through the slur. On the words "is sparkling" the singer again should preserve the low feeling of the C on "is" even though the upward skip of the seventh to B♭ may offer some difficulty.

In the eighth measure begin the phrase "as the boughs," etc., with an easy head tone production which should be maintained throughout the entire phrase. This agrees with the exercise of carrying downward the head voice quality which is so helpful in acquiring ease of production. On the word "dew" the tone can be broadened slightly, and as the voice drops to the degree D on the last syllable of "gently" the chest quality may be touched and carried up to the closing phrase on the degrees F, E, and D.

In the second verse the singer will need to be watchful on account of these same unexpected touchings of the chest register with an immediate leap up to the middle or upper register, in the second and third measures, page 179, for example. The line "For from eyes, thy soul's emotion showing" calls for a different handling from the corresponding line in the first stanza. The latter began with a head voice tone and retained that quality to the end. The line under present consideration progresses down to C where the chest quality is sure to be used; indeed it is a fine effect if reached gradually.

The word "tear," sung on F, should be given with a blending of chest and medium quality. Being a close vowel and sung *piano* the tone will not be heavy and reedy but flutelike. The closing phrase is to be delivered with a sustained legato, and a free, floating tone.

Some critics have called Brahms' songs unvocal. And passages such as the opening phrase of the "Sapphic Ode" seem to give support to the criticism. And yet there is hardly a singer of prominence "who does not include songs by Brahms in his or her repertoire," as a writer in Grove's "Dictionary" points out. The same critic refers to certain other songs by Brahms, "*Botschaft*," "*Von waldbekränzter Höhe*," "*Minnelied*," "*Wir wandelton*," and "*Ständchen*" with the words "they are perfect love songs, exquisite in melodic invention, intense in expression, deeply emotional, and admirably written for the voice."

Serenade

(Ständchen)

By Franz Schubert

Volume V, page 1465

THIS is probably the best known classic song in the entire vocal literature. It may be "sung out" so far as concert programs are concerned, but it still has wide use in the studio as lesson material, in the quiet of the home or social circle, in pupils' recital programs, club musicales, and various phonograph records. It has been transcribed for piano, organ, violin, 'cello, and for combinations of instruments in great variety. It is a strong proof of the statement made by the late Theodore Thomas that "popular music is familiar music," and that the gems from the classic repertoire can be made popular if they are heard often enough.

Writers have called attention to the great diversity found in Schubert's more than six hundred songs. He seemed to have the faculty of uniting text and music in such a manner that one feels that they belong together. This is almost always true especially as regards the rhythm. In this "Serenade" observe the triplet group to the first two words. It is probable that some composers would have used two eighth notes here, and that some would have commenced the song on the last

count of a measure so as to bring the important word "leaves" on an accented note. But this method would have forced other changes that would have resulted in a far different rhythm from that selected by Schubert. The triplet is especially effective because it gives more emphasis to the word on the first two notes of the triplet, the one on the third in every instance being unimportant. An examination of the various measures will confirm this statement.

The skip from "the" to "leaves" and from "winds" to "moving," in the first line, are danger-points unless the singer has been trained to connect the lower note of an interval with the upper as a result of careful drill in legato and portamento. The tendency will be to sing the "l" of "leaves" on the A (the pitch of the previous word), and the "m" of "moving" on the G, to which "winds" is sung. In the wider skip from "thy" to "chamber" the possibility of trouble is increased unless the student is careful to glide upward easily and lightly on the vowel of "thy" from A to F. This word of caution and explanation should be sufficient to carry the singer over a number of similar examples.

In the third and fifth measures, page 1466, the embellishment begins on the accent. The three notes may be sung as triplet thirty-seconds, and very smoothly. This execution will serve as a model for similar groups.

The accepted idea for a serenade is that the tone shall be easy, mellow, and sweet, the kind of tone that seems to float on the air in the quiet of night. A tenor should begin with a "mixed" voice quality and *mezza voce* attack. Do not forget that all dynamic signs are relative. Hence the *forte* on the line "To thy dreaming heart" must be proportioned to the *piano* of the first line. The syllable "dream-," sung to the high G, with a closed vowel, cannot be forced. Avoid the trouble by using a head-tone without effort.

In the second measure, page 1469, the word "and," on the accented F♯, a dotted quarter note, is an example of bad prosody. See how you like the effect of a quarter rest on the first count, singing "and" to an eighth note, at the beginning of the second count of the measure. "Bid it love," near the close, with its more open vowel quality, can be sung with a fuller tone than the corresponding passage in the first verse. The closing line should *diminuendo* to a *pianissimo*, with sustained tones and perfect breath-control.

This song is one that should be in the repertoire of the student. It makes a delightful and practicable introduction to the classical literature of the song.

The Violet

By W. A. Mozart

Volume I, page 29

MOZART is better known to the musical public as a writer for the voice through his arias from operas than by songs. Prior to the time of Schubert and Schumann the masters in composition gave scant attention to song writing; in point of fact a public for that class of music did not become evident until Schubert's friend, the tenor Vogl, created one in Vienna. In discussing this very point John Fiske, in his biographical sketch of Schubert, calls attention to the dramatic element in Mozart's songs, instancing "*Unglückliche Liebe*" as an example. "The nearest approach," he says, "made by Mozart to the kind of song afterward developed by Schubert was probably in '*Das Veilchen*,' the only one of his songs set to Goethe's words." Of the few songs written by Mozart outside of his opera arias "The Violet" is the best known, and occasionally is placed on a recital program for historical reasons. This is not to say that it has not musical value, for it has. Yet it is not equal to the work of Schubert and Schumann.

The first note of comment to be offered is that "The Violet" should be sung only by a voice which can deliver the upper G with an easy, unforced tone quality, in no way suggesting high pitch. A light, easy head-tone quality is favorable to the desired effect. The entire first strain up to the middle of page 30 requires this delivery, for most of it lies distinctly in the upper middle and upper registers.

The middle section passes into the tonic minor key, a principle of lyric development common in the classical period. In the last measure, third brace, page 30, the upward progression F♯ to E♭, on the last syllable of "violet," is practically equivalent to a portamento from "let" to "might." Careful breath-control is indispensable in the lines "Might I be the fairest flower on the lea." If possible sing this without pausing to take

breath; this is not so very difficult a requirement when one takes account of the allegretto movement.

The grace notes in this song, printed as acciaccaturas (short grace notes), give a better effect if executed as appoggiaturas, thus having the value of sixteenths, except in the second measure, page 31, in which the D has the value of an eighth note.

The singer must not fail to note the difference in the expressive value of the first part of the text which is narrative only, not emotional. In the middle part the violet becomes a personality, and the text expresses her thought which therefore has a variety of moods, of which longing is the strongest. With the taking up again of the narrative quality in the third brace, page 31, the singer is, so to speak, replaced again by the elocutionist who must suggest the careless passing-by of the maiden who does not pluck the anxious violet, does not even see it, but crushes it with her step, thus introducing a dramatic quality in the statements of the text.

The climax of the song comes on page 32 with the words "For if I die, I die thro' her." Note the *stringendo* leading up to the high G, followed by a balancing *rallentando* to the end. Following the classical custom, on the word "violet," in the first measure, last brace, page 32, sing B–A, not two A's. The words "O tender violet" are a sort of apostrophe to the personified violet and require an appropriate delivery; whereas the last line describes the violet as a flower, and in no sense has mood quality.

The Monotone

(Ein Ton)

By Peter Cornelius

Volume I, page 170

IT IS a daring vocal experiment that is made by the composer in this song. But one pitch is employed in the voice part throughout the entire song, B on the third line of the staff. Through the medium of this one tone which is first heard in the two preliminary sounds from the instrument the singer must express the changing sentiment of a deeply emotional text. A study of the latter indicates that the thought is of an ever-present tone, one which sounds softly in the mind. Is it the last faintly breathed sigh of the beloved one who has passed away, the lingering echo of the tolling bell, the presence of the soul which has returned to soften grief through music?

The composer has woven a wonderful web of musical texture around the one tone B, at one time deeply melancholy in its minor quality, at another reassuring because of its major character, and at still other points poignantly dissonant. The accompanist must deliver this as a purely instrumental composition surrounding the voice part with a background of colorful harmony.

It is a test of a singer's ease and purity of production to be able to keep true to pitch from the beginning to the end of the song. The slightest effort will be fatal, "scooping" will lead to faulty intonation, consonants are to interfere as little as possible with the flow of vocal tone, and the effect from beginning to end is to be that of a persistent tone, felt rather than heard. The dynamic range is from the softest tone, almost a whisper, to a full resonant forte. Does that not call for the most careful attention to breath-control? Breadth of tone and intensity must be sought, even if the pitch is not so favorable to the latter as a higher note would be. Whether the singer does or does not use this song in concert or recital it should be in the study repertoire because of its fine influence in forming taste and style, and in promoting ease and purity of tone production.

The governing idea in the performance of this song is that of an expressive recitation on the pitch B. Of course this is much higher than any pitch ordinarily used for recitation. That is the reason the interpreter must make use of a singing tone. Here is a suggestion as to why "The Monotone" is a desirable song to use with a student. Diction must be easy, clear, and all speech action unforced; breath-control must be ample so that the tone is sustained and never degenerates into an inartistic speaking quality; rhythm must be exact, the rhythm natural to an expressive reading. In the case of sustained notes the feeling is not to be that of singing a tone with a longer value than usual, but that of slow, measured utterance with a slight dwelling upon a word or a syllable for the sake of rhetorical effect. Every pupil needs exactly the sort of drill which this song gives. For mastered "The Monotone" will impart to the singer's style a smoothness of attack, a clearness of enunciation, and a sustained quality of tone which will stay with it.

Wie Melodien zieht es mir

(A Strain of Song Seems Drifting)

By Johannes Brahms

Volume I, page 186

IT IS a common saying that music expresses thought that cannot be put into words. The experience of every sensitive, spiritually-minded person bears testimony as to the truth of this statement. A reading of the text suggests that the poet had in mind something of the idea stated above. For in the first verse, after referring to the sensation of a melody which floated through his mind like the fragrance of the spring flowers, he goes on to say that if he endeavors to express this feeling in a word it expires, passing as if a breath.

The edition as it appears in this volume is best suited to a low voice, contralto or baritone. Tenors, mezzo-sopranos, and sopranos should transpose it to the key of C, which gives a compass admirably suited to expressive tones and easy, free production. Naturally the singer is to modulate the voice to suit the mood of the song as explained above. Even the high E, in the seventh measure (G in the high voice edition), must be taken lightly, easily, and without "scooping" attack. Note that in the German text the word set to this high note is "*und* (and)," one of small importance in rhetorical expression, and therefore to be sung without strength of tone. The student is also to note that the measure direction is two counts to the measure (*alla breve*), and not a *moderato* with four counts to a measure.

In his instrumental compositions Brahms did not bind himself to a strict observance of conventional principles, laying more stress upon the spirit than the letter of the law. In his vocal writings he shows the same freedom. Reimann, a German critic, praises Brahms because of his influence in "liberating the melody from the monopoly of the traditional four-measure formation of periods." The student will find an example of this in the first line which suggests a three measure phrase. Note also that between the first and second verses are two measures while between the second and third this interlude is extended to three.

This song contains some interesting harmonic passages. In the fourth measure the B♭ triad has a very striking quality in expressing the thought of the text. To show the variety in this song observe that the close of the first verse leads to E major. In the second verse, after the B♭ chord, the change is to D major, followed by a modulation to F♯ minor, and returning to the original A, by means of the two measures of interlude before the third verse; then it goes into F major, returning to A with marked effect by means of the minor ninth.

We mention these points for the reason that the singer who studies the songs of Brahms must go into the most minute detail to do justice in the interpretation. When Brahms uses a dissonance it is not only because the text suggests it but because it is necessary to the effect of the music as he conceived it. When the line of the harmony leaves the original key and points toward a new tonic it is because he wishes to carry out the principle of contrast in this larger way, contrast not only of chords which may degenerate into mere chromaticism, but contrast of tonality. The singer who has a sensitive mind will at once feel the effect of these changes of key and color, and reproduce them in his voice as changes in mood and expression.

One of Brahms' biographers, E. Markham Lee, writes thus of the songs of Brahms: "He has not so many songs to his credit as has Schubert, for in this, as in every other branch of his work, he wrote slowly and with intense self-criticism. Hence some of his songs lack spontaneity; we do not find that simple, untutored outburst of melody which so often characterizes the songs of Schubert.

"We do, however, find melodies, and beautiful ones, in the songs of Brahms, and any lack of freshness is more than atoned for by a far more thoughtful treatment of the words than Schubert usually gives us. Brahms, for example, rarely clothes with the same music a number of stanzas of which the words express different emotions, unless it be in the folk-song style. Although Schubert left six hundred songs and Brahms less than two hundred the modern vocalists finds just as many that he may choose for a recital from one composer as from the other. Far fewer of Brahms' songs are left unsung than of those of Schubert and Schumann. The majority of his songs were written in the years 1882 to 1888."

Verborgenheit

(Secrecy)

By Hugo Wolf

Volume I, page 209

THE songs of Wolf show not only a great variety within themselves but also as to each other. The two that have been selected for study in this volume are radically different, the Spring song, jubilant, "Secrecy," reflective, moody, melancholy. The construction of this song is worth a little study. The first part, four lines of text in E♭, is followed by four lines more which begin in C minor and pass into G♭ major at the end of the page, then to E♭ minor, returning to the major tonic at the bottom of the page with the six-four position of the tonic triad, and leading to the repetition of the first part in the principal key, in all a good example of song form with free middle section

Ernest Newman, a prominent English music critic, has called attention to the variety in Wolf's songs. He says: "To think of his songs one by one is to see defiling before the eye a veritable pageant of humanity in epitome, lovers and maidens, poets, rogues, humorists, philosophers, hunters, sailors, kings, lovable good-for-nothings, hedonists, stoics, religious believers of every shade of faith and doubt. The setting given to these characters as pictured in the texts covers the entire panorama of nature, and in his tone-pictures Wolf has used all the resources of his inspired and skilled art."

The singer and the accompanist will be assisted in their study if they note a sort of symphonic quality in the instrumental part which is, in some measure, almost an independent musical composition, for in it counter-melody abounds producing delightful and appealing melodic effects. In the first measure in which the voice is employed the piano has a counter-melody which is to be brought out clearly yet in a manner which will convey the effect of a second part. This effect is somewhat intensified in the last line of the page in which the voice and the instrument exchange the passages they had in the first line.

In the section beginning with the words "Unknown grief" the bass is to be given a certain prominence up to the measures in which the repeated chords in both hands are heard. These are to be rather soft and velvety in effect, not sharp, detached, and noticeable in the matter of rhythm, more like a sort of quiver. The passage on page 211, beginning "Only dreaming" represents a gradual *crescendo* and *accelerando*.

The composer, in his original edition, gave directions as to interpretation in German, *mässig und sehr innig* (moderato and in a heartfelt manner). Naturally, therefore, the tone quality is to be sustained and very legato, with full resonant vowels so that the stream of tone flows with the least possible interruption. A delightful effect is found in the first two measures, page 210. Note the crescendo on the E♭, first syllable of the word "rapture" which is an excellent equivalent of the German "*Wonne*," and then the corresponding diminuendo on the word "pain" (German *Pein*) at the close of the line. This correspondence between German and English words is not so satisfactory in the last line of page 211. "*Wonniglich*" means 'rapturously"; therefore the word "light" is not a translation so much as a fairly satisfactory paralle .

This is a song of emotional quality, a song of deep, searching mood. The singer will find it a work in which he can pour out his feelings in rich-toned abundance and colorful expression. It is a representative number for the recital program.

The preceding sentence suggests a few words concerning programs. If the classical *Lied* is the leading idea the songs should be selected from the works of Schubert, Schumann, and Franz. If songs of the classical style is the subject add numbers by Brahms. If the romantic composers are to be included give songs by Jensen, Grieg, Liszt, Wolf, and Strauss. There is such a wealth of material in this group that a complete program can easily be made.

The usual custom is to have a group of the classical *Lied*, one of the art songs as represented by Schumann and Brahms, with a third and a fourth group made up from the other composers mentioned above. A group which may be substituted for one of the preceding is made up of songs by modern French Composers.

Allerseelen

(All-Souls' Day)

By Richard Strauss

Volume I, page 225

BEFORE the singer undertakes the study of this song—and this applies with additional force to its use in public—he should have a clear conception of the underlying thought, something which is not likely to be gathered from a mere reading of the text.

All-Souls' Day is the one on which the Church of Rome commemorates all the faithful deceased. The date is November 2. On that day, as the text has it, the soul is free of the grave ("*ein Tag im Jahr ist ja den Todten frei*"), and therefore the one who has passed away may return in spirit to the one who has been left behind. The poet (the singer) places the fragrant mignonette on the table and with it the last red asters of the season. Then he calls on her once more to come and exchange the vows of love as once they did in May. He asks to press her hand again, for one sweet glance from her eyes, once more to fold her to his heart, as once he did in May. It is a deeply pathetic, strongly emotional text, with personal application. Not every singer has lost his dearest one, not every singer can express the emotion as a personal thought. Yet every singer who has the art instinct can present a satisfactory rendition of a text of this kind. It is a tribute to art that it is assisted not hampered by deep feeling.

Strauss wrote his songs in what is known as the art-song style, generally making use of more or less of the polyphonic structure, that is a free use of counter-melodies more or less pronounced and definite in the various voices as distinguished from the monophonic style which consists mainly of a melody with an accompaniment. Turn to the opening measures of this song and notice the manner in which the piano part anticipates the first four notes of the voice part, the movement in thirds in the last measure of the second brace, and the melodic quality and polyphonic movement of all the parts in the third brace, second measure, page 225, as well as the syncopated rhythm in the last measure of the same brace. Rhythmic variety is also characteristic of Strauss' workmanship in composition. In certain measures of "*Allerseelen*" a triplet figure is introduced, very effectively suggesting an emotional climax.

The composer has marked the song *tranquillo*, and this word very aptly expresses the quality for correct interpretation. The feeling is subjective, not an outpouring of sentiment directed toward the object of one's affection. Under such conditions the singer must preserve a marked legato in the rendering, a tone of purity and freedom in order to surround both text and music with an atmosphere of spirituality. The dynamic level is also quiet—note that *piano* and *pianissimo* directions are frequent—therefore the climax near the close, marked *forte*, is not a big one in the matter of power, but a *forte* relative to the general power of the song, toning down on the line "As once in May." The repetition of this phrase which occurs in the voice part of the song should fairly quiver with suppressed feeling, yet not be loud in tone. The singer will find ample opportunity for practice in securing tone color, resonance, and purity on the word "once," set to C, a dotted half-note.

In some respects this song has such intimate character that a singer may not care to use it in concert, preferring the more brilliant "Serenade" by the same composer. But this suggests all the stronger reasons why it should have close and sympathetic study; it is one which will assist the singer in gaining power and depth of expression.

The student of singing, and even the teacher of singing, who lives away from one of the large music centers, is somewhat handicapped by not having frequent opportunity to hear the leading concert singers in their interpretations of the finest song literature. This disadvantage can be overcome to some extent by careful study of every song.

Another good method is to get phonograph records of the best classical songs and study the renderings given by artists giving the closest possible attention to the minutest details, such as the rhythmic nuances, variations in tone color, portamento effects, legato and various degrees of detachment, in fact all the methods used by an experienced artist. "Allerseelen" may be found among the Victor records, as sung by Reinald Werrenrath.

Slumber Song

(Berceuse)

By A. Gretchaninow

Volume I, page 296

IT IS a long, long list of slumber songs under various other titles, such as lullaby, berceuse, sleep-song, bedtime-song, etc., that is open to the singer who requires material of this kind for a program.

The question has been raised as to whether a man should sing a lullaby. One prominent American baritone is reported to have said that he will never sing a song of this style in public. Perhaps that statement suggests the answer to the query mentioned in this paragraph. There *is* a certain amount of incongruity in a lullaby sung by a man before a concert audience. Yet why should he not use his art in vocal expression in private if he cares to? This "Slumber Song" under consideration is a gem for a contralto. How a singer with deep-toned, rich, low notes, such as those of Clara Butt, the English contralto, will delight an audience with the melody set to the opening lines!

The composer is a Russian, and was doubtless familiar with the fine cradle songs of the Russian folksong material, as well as the many other songs which mothers and nurses would sing for the little ones. It is significant that Gretchaninow has made this a song for the lower part of the voice. It is exceptional that tunes actually sung over the cradle of a child or while the little one is held in the arms go out of the middle register; in a general way, D may be thought of as the extreme upper note that is really practical for a song of this kind. The crooning effect so useful in soothing and quieting a child does not admit of either loud or high tones. The E, last measure, first brace, page 297, is not to be a loud tone, the dynamic direction is only *mf*, and it should be sustained without a tightening of the throat.

The opening notes of the melody, three G's in succession, should have a soft, crooning quality. The direction *sognando* (dreaming) suggests the right vocal color. Experiment first with a free, easy, resonant hum and as imperceptibly as possible change from the hum to the word "sleep," as if the "s" of the word were preceded by an "m." The "p," at the end of the word, should also join to the "m" of "my" with as little break as possible between. The lips must open to form the "p" and then close easily and not tightly for the "m." The first line has a number of consonants which will take sound, *l*, *m*, *d*, *n*, the hard *s*, *ng*. Joined to pure vowel sounds the effect in the first line will be a remarkably rich and full stream of tone. This is an example of the way in which the action of the organs of speech should be studied in relation to tone production and purity.

Notice the *pianissimo* at the close. Perhaps the hum will assist in the execution of this phrase with so soft a tone. The "b" of "bye" is so closely related to the "m"—which is the basis of the humming sound—that the singer should take advantage of it. The "b" should be softened as much as possible, almost to an "m" quality, and the word "bye" sung with the least parting of the lips sufficient to form the vowel. The swell on this last word can be made very effective; but not at all loud at its highest power.

The accompaniment has a counter-melody effect with a rocking rhythm appropriate to the subject. In the opening measures deliver the upper notes as a distinct melody and again in the measures in which the voice joins in. In the second measure, page 297, on the words "tell you all" is a passage that is used in the accompaniment two measures later. Any phrase which moves in thirds or sixths with the voice should be brought out clearly.

There is a helpful suggestion in the statement of a concert singer that she is accustomed to practice mentally. That is, after she has learned a song she sings it to herself again and again when she is alone and other conditions are favorable. This mental singing has the merit of concentrating one's attention on the voice part and of impressing upon the muscles of the throat the fact that no effort is to be used. This impression becomes a part of the conception of singing the song and is sure to influence the action of the vocal organs. Another advantage is that in mental practice, the singing of words and music is a certain method of fixing both in the memory. If the singer has trouble in memorizing, this mental practice is suggested in addition to audible practice.

J'ai pleuré en rêve

(In my Dreams I Sorrowed)

By Georges Hüe

Volume II, page 543

OF ALL the poets of the past century probably no one has been a greater favorite with song composers than Heine, whose "*Du bist wie eine Blume*" is said to have had more than one thousand published settings. It is only in recent years that the text of the song under present consideration has become known to singers and the concert-going public, largely through the medium of this setting by Hüe. Other composers of Europe and America have been attracted by its strong emotional color and have brought out settings.

Let us compare a few lines of the French and the printed English version. (Beneath the French lines a literal translation has been placed.)

J'ai pleuré en rêve,
I wept in a dream
J'ai rêvé que tu étais morte;
I dreamed that thou wert dead;
Je m'éveillai et les larmes coulèrent de mes joues.
I awake and the tears are coursing down my cheeks.

and the last line:

Je m'éveillai et le torrent de mes larmes coule toujours.
I awake and the torrent of my tears flows ever.

The delivery of the words is declamatory, but with sustained quality, somewhat like that of an elevation of tone in reading to make the voice carry. This is suggested by the free use of repeated tones as in the first phrase, just a flow of tone broken only by the consonants; the progression A–G♯ is simply the natural intonation of speech on a word of two syllables with accent on the first. The rise and fall of pitch is based on the natural reading of the verse, in the sixth and seventh measures, for example, the seventh and eighth measures on page 544, and the next two, "In my dreams I sorrowed." In this phrase the G♮ is taken lightly, as one would say it; the melodic progression is expressed in the succession E, D, C♯.

The third verse begins here. Note the change in the character of the dream and the increase in dynamic expression. The dream is that love has come back again:

J'ai rêvé que tu m'aimais encore
I dreamed that you love me again

and the mood becomes joyous. The climax in the third and fourth measures, page 545, is one in which the singer can put all his tone, which must not, however, be forced or harsh, or merely loud; it must fairly throb with feeling and make the fullest crescendo the singer has in his power.

And then comes the realization of the truth. The descending chromatic progression, begun fortissimo and continuing diminuendo to C♮, is a sob that leads to a quiet, restrained close on the C♯ with the poignant dissonance in the accompaniment against it.

Every measure, every phrase, of this song has fine color possibilities, and admits of careful, enthusiastic study. It is a song for a singer who seeks eloquence and dramatic truth in an interpretation.

Ave Maria

By Johann Sebastian Bach *and* Charles Gounod

Volume III, page 759

THIS "*Ave Maria*" is a most interesting composition for several reasons: It represents the work of two famous composers, one born in 1685, the other in 1818. Just what influenced Gounod to write his part of this composition has not been made known so far as the editors are aware. At any rate it was a brilliant idea, one that shows fine melodic invention and a keen perception of the possibilities inherent in a harmonic basis.

The musician reader is aware that the accompaniment used with this air was written by Bach as a Prelude to a fugue in the great work "The Well-tempered Clavichord." It is really nothing but a series of chords in broken form, a style suited to the clavichord, the favorite instrument of Bach, one which lacked the sustaining power of the modern piano. The effect produced by the clavichord is comparable to that of the harp. Played on a modern piano with the tone supported by the pedal mechanism these broken chord figures coalesce into a sustained harmony that is rich and effective.

Gounod addressed himself to the task of developing from the harmonies indicated by the broken chord figures of Bach a melody that should be satisfying to the ear and be in a style in accord with the original spirit of the music of Bach. Any well-instructed musician can shape a melody from a series of chords but it requires a master to produce one such as Gounod wrote on these harmonies of Bach. The man or woman who hears this "*Ave Maria*" will imagine that the melody was conceived first and the accompaniment added to it.

Note the unity of thought in the strains in the ninth, eleventh, and thirteenth measures, again in the sixteenth to the twenty-first measures, and the twenty-eighth to the thirty-first. The musical climax comes on page 762, with the line "*nunc et in hora*" with the effect sustained nearly to the close, the "A-men" in the fifth measure from the end being started at a *mezzo-forte* and diminishing to a *piano* instead of commencing with the latter degree.

The singing tone is to be well-sustained and quite legato even when a soft degree of power is called for. Conceive of the voice as an instrument which is to be heard through and above the harp-like accompaniment, a continuous current of tone of pure, rich quality that shall fill every part of the audience-room because of its carrying power.

This song has been issued in various arrangements. Of special attractiveness are obbligato parts for violin, 'cello, flute, harp, and other instruments which can be used separately or in combination with striking and satisfactory effect. For special services these are quite desirable. When the character of the service permits the Latin text is the better.

Spring, the Charmer

(Là ci darem la Mano)

By W. A. Mozart

Volume III, page 885

THIS air is a good example of Mozart's melodic genius, one that has been a favorite with the public and musicians as well. Composers have used it as a basis for transcriptions, notably Chopin whose Op. 2, written when he was eighteen years old, is a brilliant set of variations for orchestra on this air. It is notable in another respect in that it attracted the attention of Schumann who gave it an immediate recognition as a work of original genius, something entirely removed from the mechanical trills and arpeggios of the composers of his day. Chopin played this publicly a number of times with much success.

In the opera the duet is sung by Don Giovanni and Zerlina, a peasant girl whom he is trying to draw away from her lover. Musically there are no difficulties of progression which the student of a year or more of training cannot attempt. The requirements are: lightness and grace of style and delivery, good diction, elastic rhythm, and exact ensemble when the voices sing together. It is for this reason that we recommend it to teachers and to singers who have need for a few duets of pleasing style which can be used in recitals. The compass is neither high nor low, making the duet practicable for a low tenor or a mezzo soprano.

The rhythm of the opening melody is to be clear and distinct yet not too strongly marked. In the second brace the groups of sixteenth notes are to be given the usual execution of a series of duplets, that is, a slight shortening of the second of the group, as if a rest, say a thirty-second, followed. This execution also applies to other and similar passages of which there are many in the duet. In the middle of page 886, at "Softly her tender finger," and the following measures, up to the return of the first theme, first brace, page 887, the movement is a little quieter, the tone soft, light, and graceful, especially on the sixteenths. When the baritone sings "softly passes" he should make a slight retard to emphasize the return of the theme in the next measure

The *allegro* section is an ensemble passage and will call for careful practice to make it go smoothly and with simultaneous attack at the beginnings of phrases. In contrast with the first theme this serves delightfully to bring the duet to a pleasing close.

The duplet groups of sixteenth notes, as at the bottom of page 886 and on page 888, offer excellent practice material for the soprano. They should be vocalized on different vowels, used with various syllables or combinations of vowels and consonants, humming, and finally the printed words; do this at varying rates of speed. While this is not strictly a coloratura part it is an excellent study to give to a soprano who is working at agility and the other figures which belong to that sort of execution.

SONGS SUITABLE FOR USE IN THE STUDY OF THE CLASSIC AND ART SONG, FOR REPERTOIRE AND CONCERT OR RECITAL

The Erlking

(Der Erlkonig)

By Franz Schubert

Volume I, page 76

IT IS a source of astonishment to the thoughtful person that a boy of eighteen should have written what has been considered by many musicians as the most wonderful song ever penned. It is worth noting here that it is a drama in miniature, with three active characters, wonderful variety of mood, picturesque color, and a pulsating rhythm which exercises tremendous power over the hearer.

One of Schubert's friends has told the story of the writing of this song. He called at the Schubert home one day and found Franz much worked up by a reading of Goethe's ballad which he had just seen for the first time. He paced to and fro in the room, several times declaiming the lines as he read them, all the while the music taking such definite form in his mind that a few minutes later he sat down and as fast as his pen could move put the magnificent, thrilling composition on paper. So complete was his inspirat on that comparatively few changes were necessary later. In the evening Schubert took the song to the school in which he had been educated. But the reception was not so favorable as it deserved. The form was too new, the spirit was too dramatic, and certain dissonances too pronounced for the musical taste of the time. This was in 1815. It was not until 1821 that some of Schubert's friends had "The Erlking" engraved and printed by subscription, the song having its first public performance a little later with the accompaniment played by the composer. Publishers excused their lack of interest in Schubert's songs by the statement that "the composer was so obscure that his name would carry no weight; and as for his songs they were strange affairs, the melodies too difficult for anybody to sing, and the piano accompaniments quite impossible for anyone to play."

Mr. Henry T. Finck says of this song in his Schubert volume in "The Musicians Library": This ballad by the boy Schubert is as splendidly and realistically dramatic as anything Wagner wrote in his most mature years. The incessant galloping triplets in the piano part not only impersonate the horse but conjure up the storm. The coaxing Erlking, the terrified child, the soothing father, have all a language of their own, different from the narrative, and the singer must modify his tone and style accordingly. The dissonance of the child's shriek was something new, thrilling, terrible, epoch-making in music." John Fiske, the American historian, who was also interested in music, wrote an admirable biographical and critical sketch of Schubert in "Famous Composers and Their Works." Of 'The Erlking" he says: "It marked a new departure in the dramatic treatment of musical themes; the ears of the listeners were not taught to expect such treatment; they were disturbed by the intensity of passion and bewildered by the boldness of the harmonies. In particular at the superb discord where the child cries that the Erlking is seizing him—where the G♭ of the voice comes against the rushing triplets on F natural in octaves resting upon E♭ in the bass, much doubt was expressed."

This is not a song to be given in public by anyone who is not an artist. Yet it is desirable that the student shall become familiar with it so that when he hears it rendered by a famous singer he can study the interpretation. Thus also he will be preparing himself for the time when he may wish to use it in public.

The first consideration is to follow Mr. Finck's suggestion and modify the tone of each character in the drama. Fortunately the composer has set the music in a part of the voice to suit these

differing personalities. The father, the child, the threatening and coaxing Erlking, must be presented to the hearer. And a fourth vocal quality is called for by the narrative lines.

The tempo is rapid, the execution is both *sostenuto* and detached, depending upon the quality of expression demanded by the text. Of wonderful dramatic import are the last few lines after the child's cry to the father to save him from the icy grasp of the Erlking. Here the narrative takes a more sombre tone and ends with the words that turn the drama into tragedy: "But in his arms, lo! the child lay dead!" To give this a fitting interpretation will require much experiment and study for it is an emotional climax to the drama.

By the Sea

(Am Meer)

By Franz Schubert

Volume I, page 88

WONDERFUL variety of mood is a distinguishing feature of the songs of Schubert. He seems to catch and to establish a mood with unerring accuracy, and in an astonishing manner mingle the lyric quality of the voice part with a dramatic atmosphere or background. It is the union of these two elements of expression that contributes much to the greatness of his songs.

"By the Sea" is an acknowledged gem of song, one that has value in fixing the lyric genius of Schubert. Philip Hale, the well-known Boston music writer, calls this song "The greatest of all sea songs. Listen," he says, "to the few chords that introduce and close 'By the Sea.' They at once suggest a mood. They speak of the sea at nightfall and yet how simple the main accompaniment! How simple the structure of the song itself!"

The singer who has made a study of structure in songs will have learned that Schubert used both the strophe form, one in which several stanzas are set to the same music, and that other form known as *durchcomponirt* (composed throughout) which term characterizes a song in which there is little or no repetition of a previous theme, a style of lyric development used in the majority of art songs to-day.

The first point to which we call the singer's attention is that the tempo indication applies to half notes as the pulse unit, for the meter sign calls for two counts to the measure. These counts are slow, *adagio assai* (the original German is *sehr langsam*, that is "very slowly"). We mention this to guard the singer against using the quarter note as the time unit, as is the custom in so many songs. The opening passage is to be sung smoothly; of special importance is it not to hurry over the eighth notes. They are to be sustained and joined to the notes that follow with real legato connection. The first four lines do not represent emotion by means of lyric and rhythmic qualities; the music is descriptive, portraying the feelings of the couple as they sit on the beach and watch the setting sun sinking into the sea. The accompaniment sets the mood, and the voice joins in the ensemble as one of the parts in the harmony.

But in the second part of the verse when the composer becomes poet as well as painter the effects required are more dramatic and emotional. The tremolo accompaniment may be considered to portray the coming in of the mist and the depressing chill as it spreads around, the rising of the surf, and the melancholy shrieking of the sea gulls as they fly to and fro over the water. The voice part is descriptive rather than lyric, and the singer should have in mind declamation rather than a cantabile delivery.

In the line at the bottom of page 89, on the words "eyes the" the singer is advised to consider the slurs as a sort of portamento to indicate an inflection of the voice as if the word "eyes" were sung to D, a quarter note and "the" to G, a quarter, but the two joined by portamento execution which also applies to the progression to the D, on the first syllable of the word "tender." Do not think of the movement in eighth notes as defining a melody passage. Smooth legato connection of the tones is essential. The final embellishment is practically a turn. Render it smoothly and unhurriedly not forgetting that a "grace" note should have a smooth rendering.

My Peace Thou Art

(Du bist die ruh')

By Franz Schubert

Volume I, page 92

OF THE various songs by Schubert which are used in recitals and concerts "*Du bist die Ruh'*" is a special favorite. It was composed in the year 1823 and has been characterized by a critic as "one of the most spiritual flights in all song literature."

If one grants the truth of this characterization he must also recognize that its spirituality is also paralleled by an equal amount of simplicity of rendering. To meet this requirement calls for the finest art on the part of the singer. So far as the melody is concerned few difficulties are to be found in spite of the criticisms offered when Schubert's songs were first placed before musicians. The demands on the singer are for that fine art which appears to be absolutely spontaneous.

The key used for the copy under discussion is that intended for the soprano voice. The compass of the song, from E♭, first line of the staff to A♭ above is a demand that the average voice can meet. But a second factor must be reckoned with, that known as tessitura. An examination of the air shows that the greatest part of it lies between B♭ and the E♭ above; not until near the end of the verse is a lower note introduced, and not until the last verse is the voice required to sound higher tones than E. It is this point of voice movement that adds an item of real difficulty to the singing of "*Du bist die Ruh'*." Singers who can easily reach the upper notes find trouble in maintaining the continuous use of the upper middle tones. The tone should seem to float out on the air, an entire absence of effort being a distinguishing feature of the execution, purity of tone the test of correct performance. In spite of the *pianissimo* at the beginning the tone must be solid and have sufficient carrying power to be heard in a large hall.

In singing this song one endeavor should be to preserve a full sustained legato effect. To do this requires the most careful attention to consonants, particularly those that cannot be "pitched," so as not to interrupt the flow of vowel sound. (Take the word "peace" by way of example. Neither the "p" nor the "c" (s) can be sung to a definite pitch. So far as vocality is concerned they are "noises" and if carelessly produced will break the legato tone flow.) It is this uninterrupted current of tone within the limits of a phrase that marks the work of the artist singer. In the case of repeated notes care is to be exercised not to "scoop." Take the first line by way of example. On the word "peace" the singer may carelessly commence the word on A♮, a half tone lower than the correct pitch for the word, and then slide up to the B♭, a slovenly method that should be sternly checked by teachers. On page 93, fourth measure, the slurred sixteenth notes should be sung smoothly, and the same suggestion applies to the second measure later.

The expressive and musical climax of the song comes in the last verse. In this the theme passes through the tonality of C♭ and on up to a point which taxes the singer's art to the fullest, the G and the A♭. Throughout the passage the singer must build up a gradual crescendo, not only of power but of resonance and breadth as well. Do not hurry over the full measure of rest; and in the next phrase commence the *pianissimo* with a tone quality that suggests a reaction from the dynamic outburst of the previous phrase. Observe that a few measures later this same crescendo phrase is repeated, this time beginning *piano* instead of *mezzoforte*. Hence it is not the dynamic equal of the first statement; if it were we should have two climaxes of exactly the same value—an inartistic rendering. Hold the last tone full to the end.

Young singers frequently say: "I would give (or do) anything to be able to sing like Mme. Blank does." And then to prove how little in earnest they are they balk at giving attention to the numerous small details which are involved in the mastery of a song. It is possible that they imagine that in the case of the successful concert artist genius is responsible for mastery. But teachers know better. The successful concert singers study every point in the singing of a song, experiment in the production of different effects to determine which seems the better. Rarely is a song in the repertoire considered as learned to the extent that its rendering cannot be further improved. Genius may be shown as attention to detail.

The Wanderer

(Der Wanderer)

By Franz Schubert

Volume I, page 98

WHEN an artist has the duty of selecting songs from the classical repertoire it is fairly certain that one, even if only a few are to be chosen, will be "The Wanderer." It is to-day, and has been for many years, probably the most popular of Schubert's songs not only for concert use but also in the smaller circles of the home and the studio. It was composed in 1816 and became fixed in public use in the course of the next five or six years. It is one of the paradoxes of the music publishing business that a song which the composer had difficulty in placing with a publisher should later prove a financial success and remain in steady demand nearly a hundred years after the death of the writer. Does not a song of this kind belong to the "classical" group?

A study of the song makes clear why it has been so well received by the public and by singers. And this same study arouses the astonishment that a youth of nineteen could have the mastery of musical expression necessary to produce a song of this quality, not after careful and exhaustive effort, but in a frenzy of inspiration which began and finished it in the course of one evening, as was the case with other songs by the same composer. It is a master work and deserves the most reverent and sympathetic study the singer can give.

Perhaps it may be of value to the singer to think of "The Wanderer" as presenting the reflections of one of those travelers of a century or more ago who experienced the joys and sorrows of the *Wanderjahr*, the year of wandering from place to place, a practice which was so common with the young men of central Europe. Far from home, beyond the borders of the Fatherland, in a country whose language is foreign to his ears and tongue, "The Wanderer" expresses his emotions and his longings. The rendering of this song should be a distinctly personal interpretation, an impersonation.

The first three lines have a recitative quality, and are descriptive. With the fourth line, however, the personal thought comes in and the rendering must be more expressive. The first point of mechanical difficulty is in the third brace, page 99, the last half of the first measure and the first part of the next, the *piano* execution of the phrase "ever where" in the extreme upper part of the voice. This is most effective when it carries something of the quality of a whisper, an echo of the preceding phrase. Do not overlook the fact that the word "where" is the key to the passage. Do not sing "ever" and "where" with exactly the same tone quality. They have not the same rhetorical value.

The *più mosso* passage and the *allegro* which follows introduce a change of mood, and thus serve to give more contrast in the development of the thought, more dramatic quality, the Wanderer forgetting, for the moment, his longing for home. The first mood returns on page 102. The last two lines have a remarkably effective character, the descending passage "A voice from spirit-land," while subdued in power, must have great distinctness, which suggestion also applies to the last line, with its promise of fortune and happiness.

The Two Grenadiers

(Die beiden Grenadiere)

By Robert Schumann

Volume I, page 117

IF THE experienced concert-goer were asked to make up a list of great songs, even so short as twenty-five, it is reasonably certain that he would include in this list this remarkable work of Schumann's which is a setting of a text by his poet contemporary, Heine.

The first thought that the singer must fix clearly in mind is that this is a narrative song; not

wholly so, it is true, yet it is not of the lyric quality. Even the main part of the song is not really lyric, that part which expresses the thought of the dying grenadier. It is dramatic (We call attention to the fact that it is the wounded and dying soldier who takes up the conversation at the words "Nor wife nor child," in the first brace, page 119, and continues to the end of the song.) As in all songs which have narrative sections the singer is expected to vary the tone quality just as a reader differentiates the tone when telling about a thing and expressing the words or thoughts of a person.

This song, as befitting the subject and the personality of the central figure is best suited to a man and is most effective in the original key, as in this volume, for a baritone voice. It is used in concert work by the greatest artists of Germany, France, England, and the United States. The appeal to French singers, of course, is due to the fact that Schumann has introduced the air of "*La Marseillaise*" in the latter part of the song. Because of the frequent use of the song in concerts we have no hesitation in recommending that every baritone who has studied for a year or more take up the study of "The Two Grenadiers." In this way he becomes so familiar with every phrase that he will gain much greater value in hearing the interpretation of a noted artist. As for a woman singer, who would naturally not sing the song in public, we say that there is no reason why she should not sing it in private, thus making it known to her friends who might otherwise never or seldom hear it. (And when one is selecting phonograph records do not pass "The Two Grenadiers" by. It is a man's song.)

On page 118 we have a conversation between the two soldiers, slightly broken in style, one thoroughly suited to the mental and physical condition of the two men. A somewhat spasmodic, irregular utterance is justified. Yet when later one of the grenadiers sings his last song the power of his emotion is such that the effect is to be virile and even brilliant, calling on all the singer's resources of voice, art, and style.

We urge a singer not to use this song in public until he knows every word, every musical phrase, with absolute accuracy and mastery, and not until after he has studied with meticulous care the various possible renderings of each phrase, and has selected that through which he is able to give the most eloquent and dramatic effect. The contrast between the first part of the song in G minor and the latter part in G major must be so marked as to appear almost electrical in effect.

Moonlight

(Mondnacht)

By Robert Schumann

Volume I, page 124

THE two masters of the classical *Lied* are Schubert and Schumann. Comparisons between their work have been made by various critics. In a broad way one may say that Schubert had the greater wealth of melody but that Schumann displayed a profounder intellectuality. The methods of the two varied materially; in many respects the instrumental part in Schumann's songs is more important than in the work of his predecessors; with few exceptions it is richer and more independent and displays a variety of delicate and poetic expression much as if it carries the real, emotional meaning of the text thought.

The author of the sketch of Schumann's life and works in Grove's "Dictionary" in discussing the compositions says: "There are many songs in which the melody is hardly worked out, and which are—as is also frequently the case with his piano compositions—as it were, mere sketches or germs of melodies. This style of treatment, which is quite peculiar to Schumann, he was fond of using when he wanted to convey the impression of a vague, dreamy, veiled sentiment."

In some respects this statement applies to "Moonlight.' The opening strain in the instrumental part, before the voice begins, is built around the dominant as a center, an effect which is strengthened by the repeated staccato sixteenths which furnish the rhythm of the accompaniment. This figure should be played with the utmost delicacy so as to give the effect of the shimmer of the moonlight, a transparency of light paralleling the sound. Into this throbbing harmonic background the opening strain for the voice comes like a gleam of silver light. To get just the right power, body, and quality of voice will call for careful study and experimentation.

"Moonlight" is a mood, a picture, a portrayal

of atmosphere, not even an outburst of lyric expression such as Schubert shows in so many of his songs. And this one mood dominates the entire song. It is not without significance that the music which is set to the first two lines is used five times in the course of this short song. It is this feature in the construction that gives so strong a feeling of unity to the song and preserves the dreamy, vague atmosphere suggested by the text.

In this song we have an example of one of Schumann s methods, that of not closing the song with the last strains of the voice but of carrying the thought in the instrumental part as a sort of coda to which he assigns the duty of relaxing the emotional tension of the voice part.

Sopranos who sing this song in public must have good command of the head voice. The tone is to be free, pure, and yet filled with resonance, so that even the softest tones carry to all parts of a hall. Tenors will get the best effect if they make the *mezza voce* production the basis of the entire song. This tone seems to float on the air just as the waves of light fill the moonlit scene. The slightest indication of effort will be fatal to artistic effect. As a study in tone color "Moonlight" is most admirable and useful.

The Almond Tree

(Der Nussbaum)

By Robert Schumann

Volume I, page 132

THE English title of this song is not an actual equivalent of the German word *Nussbaum* which literally means a "nut tree," and specifically a "walnut tree" to the German mind. Why the translator selected an "almond tree" as the "nut tree" which grew beside the cottage in which the maiden of the verse lived, is unknown to the Editors. The almond tree is not by any means so large and luxuriant in foliage as the description in the text suggests. On the other hand it is possible that the original German text was from a work which would justify the selection of the title and influenced the translator. Perhaps the average American singer will have a more definite picture in his mind if he thinks of a nut tree such as we have in this country.

This song, like certain others by Schumann, is of the atmospheric type, and it is important that the singer have in mind that this is not an air with a piano accompaniment so much as a composition in which the voice contributes the main melodic idea. But the accompaniment is to be carefully studied as well. For example, note the melodic phrase in the opening two measures, before the voice begins in the fifth and sixth measures, and a number of times later. Comparing this with the vocal phrase in the ninth and tenth measures one notes that the two are the same, except that the voice part is in D major, the piano phrase in G. On page 134, first two measures, it is slightly modified and leads to A minor; from that point on until the first measure of page 135 this little theme is developed somewhat in thematic style.

The effect of this is to give a feeling of remarkable unity to the song as a whole, and presents an admirable example of the way in which a master composer applies a fundamental principle of musical construction even in a small work. Of the sixty-six measures which make up the song only twenty-five are without some form of this principal motive. It is readily apparent, therefore, that the accompanist's contribution to the ensemble of the song is an important one.

The interpreter may be in doubt as to the proper attitude toward the text. Shall she take the part of a narrator and hold to this throughout the song, or shall she assume the rôle of the dreaming maiden in the latter part of the song?

We caution against too slow a tempo. The direction *allegretto* is to be followed and is to be understood as applying to the general movement; the arpeggios which support the voice part and the melodic figures in the piano part represent the swaying of the branches of the tree as they bend to and fro in the breeze and the thoughts they are supposed to whisper to each other. The transference of the arpeggios from one hand to the other must not be apparent, the motion is to be graceful and pliant like that of the branches represented.

The presentation of the voice part calls for refined taste and execution, a quiet, subdued effect, a restrained power and quality of tone, never passing beyond a *mezzo forte*. Manifestly this means ease of voice production and elastic, free breath-control, the elimination of all breathiness and harshness of tone.

Dreams

(Träume)

By Richard Wagner

Volume I, page 173

SINGERS experience need for a song by Wagner (one which is not an excerpt from an opera), to put on a program planned to exhibit the development of the German *Lied* from the time of Schubert to the present day period of modern masters. So absorbed was Wagner in dramatic composition that he wrote very few detached songs; of these few "Dreams" and another from the same set, "*Im Treibhaus*," composed in 1862, are the favorites, the more so as it is known that they are sketches for the vocal style afterward used in "*Tristan und Isolde*." Both of these songs are frequently heard in concert and recital. Although as previously stated Wagner wrote few songs his influence on song composition has been marked and far-reaching. On this point Mr. Henry T. Finck,* says:

"Wagner's influence on the *Lied* is everywhere manifested in the adoption of his wonderfully original and expressive harmonic and modulatory system, as well as in the declamatory use of the voice after his manner, and in the tendency toward a detailed dramatic treatment of the text, giving every word its due—a tendency which reached its climax in Liszt."

An unusual effect in this song is the long introduction of sixteen measures in which an accompanying figure of repeated staccato chords in eighth notes supports a melodic motive of two sustained tones, in a way, setting the atmosphere of the entire song. In the orchestral version of the accompaniment used by Elena Gerhardt, the eminent *Lieder* singer, this opening introduction was not only rather slow but also quite soft, as if an accompaniment to a mood in a dream.

In the great majority of songs the ideas of the text begin and end with the lines—only now and then is the thought continued over into a second line. This results in short phrases, and facilitates the taking of breath without interrupting the flow of the thought. In "Dreams," however, the natural breaks of thought do not coincide with the ends of lines. The result is a long line of thought.

For example, at the end of the first line there is a break in the music of three full counts. (This is not merely an accident due to translation. In the original German text the same break occurs with a continuation of the thought into the second line.) In such cases the singer must finish the first line in a way to indicate that the current of thought has not been ended but is continued in the next line. It is paralleled by inflection of the voice in ordinary speech. Between the second and third lines a similar connection is essential. The preceding suggestion covers an important phase of the delivery of text and music in singing, one by which a singer holds the interest and connection even when a rest intervenes.

Especially delightful and effective are the closing eleven measures of the voice part, on page 176, in which the dreamy quality must be very pronounced, reducing almost to a breath with the final sound and the tension maintained up to the close of the instrumental part.

My Little Queen

(Wie bist du meine Königin)

By Johannes Brahms

Volume I, page 180

CONCERT singers seldom fail to include in a recital program one or more songs by Brahms, and particularly so in a program which is intended to present the *Lied* form. Among the older masters Schubert, Schumann, and Franz are considered the prominent representatives of song composition. Brahms belongs to a later period, although he is not to be included among the

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radical moderns. He and Wolf rank with the classical school.

Brahms wrote nearly two hundred songs and selected his texts from the works of a large number of poets, for he was especially careful in his choice of poems. A critic has suggested that he was more successful in surrounding a text with atmosphere than in infusing it with emotional quality. [With all due respect for the judgment of those who profess great admiration for the songs of Brahms I consider him as endowed with a genius for instrumental rather than for vocal writing. Certainly one does not find in his songs much of the pure, unaffected lyricism which distinguishes the songs of Schubert.—W. J. B.]

It is in the matter of structure and texture that Brahms is masterful. In the instrumental parts of his songs he employs much of the fine workmanship which distinguishes the craftsmanship of the symphonist who thinks in ensemble rather than in solo ideas. His accompaniments are more than what is ordinarily implied in that word. They not only require a player with a good technic for execution but one who can deliver an accompaniment so as to give it a certain amount of independence. Notice the somewhat polyphonic two-part effect in the instrumental introduction to the song. And again in the second brace, page 112, in which both hands have melodic figures, resulting in two and three part effects, supported by a series of broken chord figures in the left hand.

This song should be sung only in the original text, *and only* if the singer is familiar with the various shades of meaning in the German. It is not even sufficient to know in a crude way what each word means. One should feel the development of the thought as the successive words unfold it, as one does in English.

"My Little Queen"—there is no reason why the word "little" should be included except that the translator wanted a certain metrical length—is one of the finest songs available for public use; when sung with the understanding and fervor called for it will not fail to make a strong and definite appeal to an audience. Full, sustained tones, a smooth, flowing style of delivery, and perfect co-operation between singer and accompanist, are essential.

To call attention to some of the subtle touches in Brahms' songs which require thought for detail, take the phrase "Joy be thine," first brace, page 180, and again at the turn of the page with the theme as it appears at the bottom of page 182, and at the close of the song. On 182 the first is on the dominant seventh chord of A♭, followed by the augmented sixth chord with A♭ as a bass, leading back to C, a strong, colorful harmony, and one of the masterful touches which show the skill of a great colorist through harmony.

O mer, ouvre toi

(Thou World-Shrouding Sea)

By Léo Delibes

Volume I, page 194

THE composer of this song holds a high place among French musicians by reason of the fine lyric and rhythmic qualities of his works for the stage as well as because of his very successful ballets. Several other songs from his pen ("*Les filles de Cadiz*" and "*Bon jour, Suzon*") have become familiar to American singers and teachers of singing.

Schubert's "By the Sea" a well-known sea song, one that has been called the "finest sea song ever written," is very different in style and content from this, Delibes' song having much more striking dramatic quality, such as one will naturally expect from a successful composer for the stage. The mood is melancholy, tragic, expressed more vividly in the French than in the English version. In the latter certain subtle values are lost, as, for example, in the third brace, page 194, "*mer profonde*," in which the drop of an octave in the voice part on the second word is a picture of the meaning (deep). Singers, especially contraltos or mezzo-sopranos who are able to sing the B♭, will be able to make an effective point with this passage. Somewhat similar in the effect growing out of a note in the low register immediately following one in the middle, is in the second line, page 195, second measure, on the word "*rêves* (dreams)." The matter of contrast in vocal quality is an important one in French songs and must be studied by the singer if he wishes to reproduce the rich color effects conceived by a composer familiar with the principles of French musical art.

There are some interesting points of construction in this song. Note that the opening melodic

passage for the voice furnishes considerable of the material used in constructing the song as a whole, not always at the same pitch; for example, the passage beginning in the last measure, page 194, is a third higher than the original theme. The middle section, beginning in the last measure of the second brace, page 195, makes an excellent contrast to the opening strains, and the more broken style strengthens this feeling of contrast with the longer lines used at first. This passage may have a certain amount of agitation as suggestive of a partial climax in the emotional progress, falling back again to the original mood in the third brace, page 196, and again working up to the fullest climax on page 197, where both voice part and accompaniment continue to produce a fine effect.

One of the handicaps arising from a translation is evident at this point. The French text, beginning with the first measure, page 197, literally translated is

> Open for me the arms of the wave,
> Open thy arms, O deep, deep sea.

Comparing this with the lines as in the text the singer will find that the ideas in the English text are very different, and less striking in picture. This also applies to a measure or two later in which the French "je meurs' (I die) is paralleled in the music by "I go." These illustrations furnish a reason why it is desirable that the student shall acquire sufficient familiarity with the French language to use it in singing.

Notice how the main theme is used at the close of the song. First in octaves in the right hand and then also in octaves in the left hand, suggestive of the ocean depths. Do not overlook the dynamic increase from *piano* at the end of the second brace to the *molto allargando* at the close. This is the final appeal to the ocean, and the literal thought of the original is "Open to me!"

'Tis Spring

(Er ist's)

By Hugo Wolf

Volume I, page 205

THE singer who plans to use songs by Hugo Wolf in public should make a point of acquainting himself with their characteristics as set forth by authoritative critics. This has nothing to do with their technical study but is more important, for it bears upon the question of understanding the songs and assimilating their ideas. A very illuminating discussion of Wolf as a song writer is contained in Baker's "Biographical Dictionary of Musicians," third edition. We quote a few sentences:

"Upon his songs rests his title to immortality (two hundred and sixty published). So close is the relation between words and music that both seem the product of a single mood. . . . He combines all the chief excellencies of his predecessors: The universality and spontaneity of Schubert, the symphonic richness and romantic tenderness of Schumann, the polyphonic depth of Franz, the architechtonic breadth of Brahms. . . . In vividness of characterization and power of expression Wolf approaches Wagner more nearly than perhaps any other composer. . . . Wolf, coming last, availed himself of all previous achievement and brought to glorious consummation a natural process of gradual evolution."

Spring songs, for the voice as well as for instruments, abound in music. "*Er ist's*" is one of the most inspiring in the extensive literature, and is an admirable and effective concert or recital number. Not only does the text carry one along with its beautiful, poetic, vivid picture of the coming of Spring but every note, in voice or instrument, confirms the thought of the words. The song is a perfect union of word and music. There is a fascinating shifting of tonality, every change filling the mind with a new color appropriate to the thought of the text. The first two lines are in the key of the song, G. The third passes into B minor; with the fourth we apparently reach C♯ minor, first measure, fourth brace, page 205, and are therefore more or less taken by surprise when the C♯ major chord is used in the next measure. Of course it is evident that a minor quality would not fit the idea of the spreading of fragrance throughout the land. On page 206 the voice again begins in G major (dominant ninth), followed by a strongly dissonant raised tonic used

with the dominant seventh chord of D major, back again to the dominant ninth in G, and then to a seventh chord which has the same effect as the dominant seventh of E♭ (read A♭ for the G♯ in the bass). In the third brace, second measure, we have the dominant seventh of E, which is maintained to the end of the page, in the first measure of 207 becoming equivalent to the augmented six-five chord with A♭ (G♯) as bass and leading as one has reason to expect to the C major chord as a six-four, then again to the augmented discord with E♭ as a bass, and finally to the Tonic six-four in G, followed by a striking chromatic ascending progression in the accompaniment against the sustained voice note which has an inspiring effect for a close. Both singer and accompanist must give attention to harmonic backgrounds.

Considerable variety of dynamic expression is called for, particularly on the last two pages, from *pianissimo* to a *forte*, so full and ringing that it may well be a *fortissimo*. In the third brace, page 206 the F♯, *pianissimo*, and the following phrase up to the crescendo should be taken in a soft head voice (tenors use a *mezza voce*) swelling to a *forte* on the F♯, in preparation for the word "Spring," which represents the natural climax of the song. The long postlude for the piano is more or less of an innovation. While the composer expected that it would be played there is justification for closing with the voice.

Serenade

(Standchen)

By Richard Strauss

Volume I, page 231

AN EXAMINATION of a Strauss catalog shows that he has written about one hundred songs for solo voice and that he has cultivated the *Lied* with great faithfulness. That his work has met the approval of musicians and the public is shown by the large sales of his songs and the fact that few programs are presented in concerts which do not include one or more of the songs of Strauss. The two that are included in this volume are entitled to rank with the best songs of the great earlier masters in this field, although admittedly more difficult and complicated because of the modern methods of construction used by Strauss.

The reader who has access to Finck's very useful book "Songs and Song Writers" will find in it a very enthusiastic section on Strauss and his songs. Space will permit the quotation of only a few sentences. After mentioning the difficulty of many of Strauss' songs and the composer's predilection for unusual keys he says: "Familiarity, however, soon breeds contempt for these accidentals, while the songs grow more and more beautiful. The art of tonal coloring, which is so noticeable in the orchestral works of Strauss, is also applied, so far as possible, to his piano parts. He is fond of surging arpeggios sweeping the keyboard up and down, and producing harmonies so rich and glowing that one feels tempted to linger on the resulting chord just to enjoy its euphony."

Mr. Finck refers to Strauss' "commingling of weird harmonies . . . beyond even the daring of Liszt and Grieg." And this is worth noting: "Elaborate as the piano part is it does not swamp the voice when properly sung and played."

It is interesting to learn that the composer has never considered the "Serenade" as one of his best works, and that he has expressed surprise at its success in the concert field. It is one of the most popular of the so-called art-songs, appealing not only to the musician but also to the average attendant at a concert who is attracted by the brilliancy of the song, and the inspiring, passionate melody which, in spite of a strongly lyric quality, is also dramatic if properly sung. The edition as printed in this volume is for low voice, contralto or baritone. Sopranos and tenors should transpose it to F♯; those who find this key too high may have the accompaniment played in the less brilliant F, thus changing the extreme high note from A♯ to A.

The harmonic scheme, as befits the broad lyric quality of the text, is comparatively simple. The first two verses, filling three pages, are in the tonic key; the third verse begins in B♭, progressing to a passage on the dominant seventh in E♭, but closing in B♭ again; then follows a short phrase in D minor, after which the tonality is predominantly D major to the end. It is the accompaniment in a broken chord figure in rapidly moving sixteenths that supplies the soft, veiled brilliancy which has made this song effective.

The singer's contribution must include perfect

intonation, a luscious tone quality, and easy, free, clear diction. He must sense the atmosphere of the text and seek to present its pictures. The sentiment suggests the lover addressing the maiden of his heart, but the song is so much of a gem that it need not be restricted to the one sex. A woman singer can make it effective. Note the predominance of *pianissimo*, the strongest dynamic marking being *mezzo-forte*. It is probable that few singers will be able to give the upper F♯ in a free, resonant, softly brilliant tone such as belongs to this song without special practice to acquire the necessary skill. Purity and ringing quality are wanted, not an explosive, loud, high note.

The Bells

(Les cloches)

By Achille Claude Debussy

Volume I, page 254

FRENCH music of the modern school has an important place in concert programs, and this is true not only of the compositions for the orchestra, piano, and other solo instruments, but especially of song compositions. One of the founders of the modern French music is Debussy, and his work has been of such character that one may say that his name and the new style are synonymous.

To understand Debussy's music one must take account of the newer movements in art and literature, those included under the term Impressionism. A critic writing in Baker's "Biographical Dictionary of Musicians" puts it: "In all his works Debussy strikes a thoroughly individual note. Intentionally he avoids accepted harmonies; and by means of the constant employment of the higher primary overtones he has succeeded in creating a new style which has come to be designated by the term Impressionism. The forms and principles of the classicists and the romanticists are disregarded; music is to be the momentary reflection of fleeting moods."

This is not the place for an exposition of Debussy's principles, such as can be deduced from his practice in his compositions. As a student he found it difficult, if not impossible, to follow the accepted principles of harmony and musical construction. The older system was based on consonance with the admission of dissonance for special effects. The new system is based on dissonance with pure consonance but rarely employed. The whole tone scale and the old church modes are also used. As Baker says: "It is the vague, the half-suggested that attracts Debussy, and in consequence his music, the faithful reflection of his own impressions, is vague and elusive—no cadence, no fixed tonality, no definite melodic outline, and frequently only the merest suggestion of something that might be considered a theme!"

In view of the foregoing one can readily understand that the songs of Debussy will be different in conception and working out from those of Schubert, Schumann, and Brahms. First of all the ensemble is the essential. The composition is the interpretation of a text; voice and instrument must work in proper relation one to the other, the piano part supplying the atmosphere, the voice part often having something of the attitude of a narrator or one who reflects the sensations which arise as the natural reaction of the ideas of the verse.

An analysis of "The Bells" shows that every measure, with three or four exceptions, has the main theme of three tones, A, B, C, which may be considered as suggesting the tones of the bell, a broken chord figure above it, in the first verse, adding that slight jangle of overtones which is characteristic of the reverberation of bell sounds. Note that at no time is the main theme of the piano part used for the voice; the latter has an entirely independent melodic quality. It is remarkable, we find when we study the song, that within the limitations which this constant reiteration of a few tones imposes on the composer, Debussy has given such interesting melodic progressions and colorful harmonic combinations. The second verse has the theme in the upper treble octave with an augmentation in note values, the latter being doubled. Delicacy and refinement of tone in voice and piano are necessary. The singer who loves subtle effects will find one worthy of his study in the last three measures, with a striking change in color from E♭ to E.

Autumn

(Herbst)

By Anton Arensky

Volume I, page 266

CONCERT singers have shown a tendency to turn to the songs of the younger Russian writers as a source for works of a style between the compositions of the classical and romantic writers and those of the radical modern school. These Russian masters have remarkable lyric qualities, strong rhythmic character, and rich harmonic color, the result being songs which make a strong appeal to an audience. Prominent among these composers is Arensky who was a pupil of the celebrated Rimsky-Korsakoff. In his long list of compositions for the voice, piano, violin, chamber music, orchestra, and especially for the stage, Arensky shows himself as a lyricist rather than as strongly dramatic, and to some extent a follower of the ideas of Tschaikovsky.

There seems to be justification for the criticism that the singing of "Spring Songs" has been somewhat overdone. Certainly it is a boon to concert artists to be able to put on a program a song about some other season, one celebrating the moods of Autumn for example. It is safe to assume that singers are familiar with Franz' "*Im Herbst*," and the interested person may find much pleasure from making a comparison between the older and the newer songs.

"Autumn" contains a number of unusual effects which are probably characteristic of the composer's muse and of Russian music. The first one is the doubling of the melody in the two hands, the left having single melody tones while the right plays chords in which the melody tones form the upper part with the exception of the last four chords. The skip of the augmented fourth, as from A♯ to E, is frequent in Russian music. Note the gradual downward progression in the bass until the low D is reached (bottom of page 266), and the continually shifting harmonies and their chromatic color above this bass progression. Is it not a striking effect on the word "soul" that the harmony bases on F♯ rather than on D? This chromatic color, which gives harmonic variety without definitely leaving the tonality of G persists through the first three braces of page 267. The passage beginning "So quiet is that failing breath" is a trifle more restless and after a short development comes back again to the E minor tonality of the original with the opening theme first in the bass and then doubled in both hands, a sort of *leit motif*, to borrow a term from Wagner.

The singer will appreciate the necessity of care as to intonation because of the chromatic harmonies of the song. Another item which will make a demand upon the singer's art is the long phrases. For example, there should be no break in the delivery of the first line, if the singer uses the German text. The English version calls for a rhetorical separation, shown by the two commas, but the effect, after all, should be continuous. The movement is more measured, if one may use the word, than slow, yet there is to be no appearance of hurrying because the rhythm is mainly in eighth notes. A careful study of the words will suggest the voice color appropriate to this song which pictures the expiring Autumn as a spirit. It is an unexpected effect on the word "lying" that the looked-for C major triad is displaced by a dominant seventh on the same root, changing to an augmented sixth and leading to the E minor tonality. The singer must feel the value of these harmonic colors as elements of expression. The last line requires great care in delivery. Do not use a heavy chest tone; it is out of place in so quiet a passage.

The value of a study of harmony is apparent to the student of singing when he approaches the songs of the modern repertoire. Harmonic color, modulations, chromatic decoration, unexpected and startling changes in chords, clashing dissonances are but a few of the means by which composers achieve their effects. These are used by the composers for a purpose; hence the singer should understand the better to be able to perceive the composer's purpose. Another point is that a clear knowledge as to the natural leading of a certain harmony will make plainer the unexpected and startling effect of some other progression. Study the piano part as well as that for the voice.

Villanelle

(A Country Song)

By Eva Dell' Acqua

Volume II, page 412

PROGRAM makers who are seeking a song by a woman composer will find an admirable representative in "*Villanelle*." According to the dictionary (French) the word refers to a kind of pastoral poetry, and also to an old dance accompanied by singing. In the present case it may be considered as a country song in a dance rhythm. The pictures suggested by the text are those of the countryside, the moods those aroused by the sight of the swallow in its swift-circling flight in the early morning. Not a word of love in it! The characteristic quality is not sentiment but atmosphere.

First of all attention is called to the fact that this is pre-eminently a concert song, one that calls for a coloratura artist; that is, for public use, of course. No reason exists why a soprano who has been studying for two years or so should not have this as a lesson assignment, and put at least three weeks on preliminary study, along with other work. To say that one has no skill in coloratura execution is, in effect, to show that one should give serious study to it. The second year student has had agility figures in every way parallel to any passage in this song. For public use the aim is not merely to execute the passages but to do this with a brilliant, luscious tone. If one never tries one never acquires this skill.

It is evident from the foregoing that the first study should be to vocalize the air. Use various vowels or combinations of vowels and consonants such as are part of the work of vocalization. Humming will also be useful, especially to get a free, easy attack and smooth melodic flow. In a passage such as that in the first two measures of the second brace, page 413, use the vowel "ah" which is the principal part of the sound represented by "y" in "fly."

In dividing the song for three periods of study it is suggested to go as far as the line "Where the land of mystery lies" for the first week; during the second review the first part and close with page 415; the third section will include the remainder of the song with a review of the whole.

Pages 414 and 415 offer a variety of technical material, scale passages, groups of two notes, staccato, broken chords, chromatic runs, and trills. The educational value of this song is therefore easily apparent, and this shows why it should be a part of the concert singer's repertoire. If a phonograph is accessible we advise the purchase of a record of this song by one of several prominent artists, using the same as a model for execution and interpretation generally; but not for tone for the reason that the machine so modifies the natural tones of the human voice as to make them inadmissible for imitation. The singer should learn both passages in case optional ones are added, selecting for public use that which she can give the more brilliantly. A trill is needed for the best effect. If the singer feels that she is rusty she should turn back to some of the exercises she studied as a pupil, and give a month or more to getting back the technic of agility and of the trill.

O Thou Sublime, Sweet Evening Star

(O! du mein holder Abendstern)

From "Tannhäuser"

By Richard Wagner

Volume IV, page 954

IT SEEMS incredible to us to-day that when the opera "*Tannhäuser*" was first performed the music should have aroused so much opposition and controversy because of its differences from the works of the older composers for the stage. To-day we look upon "*Tannhäuser*" as thoroughly delightful and beautiful music. The public knows certain numbers and hears them

often, the "March," for example, the "Pilgrims' Chorus," the "Overture," and this song. So popular have these become that they are heard in a great variety of arrangements for various instruments with piano, for small ensemble groups, and for full orchestra; and we must not forget the mechanical reproducers of music, the phonograph record and the player-piano roll.

This aria for the baritone, in the opera, is one of the gems, always a favorite with an audience, and never wearisome to the hearer, because of its inherent beauty of melody, its rich harmonization, and fitness for the voice. In concert under certain conditions it is desirable that the aria be given in the original German as is the case with all of Wagner's vocal works, because he lays special stress on fitting word and music together. For recital programs or in the social circle it will be more enjoyable to the average listener if sung in English.

The first three pages recall the old Italian opera custom of recitative to make clear the picture and the mood introduced in the lyric section which followed. In this introductory part, covering the first three pages, the scene is described and the mood suggested in broad, melodious phrases, a style much superior to the *parlando* of the older operas. With the setting as given on the stage and the darkened lights the effect is thrilling.

The song proper begins on page 957, in G major, a delightful contrast to the gloom of the previous section in G minor. By way of indicating why it is possible for the singer to produce better tone quality with the German text let us compare the versions of the first line. The original has but one sound that cannot be vocalized, the "*st*" in "*stern*"; the English has two words which begin with "s," one ending with "t," and one with "st." In the next line the singer meets other consonants which are mere noises, and not musical, "f" and "t." Throughout the song when using the English version the singer's object should be to make the sounds vocal and sustained, so that there shall be a constant flow of tone from the beginning to the end of a phrase, as if a 'cello, a horn, or other instrument which can sustain sound were making the tone.

The baritone will note that the general dynamic level is quiet. Much of the song can be given in *mezza voce*, which is the basis for the cantabile quality for the voice. Forcing the tone will be dangerous in the chromatic progressions such as are found in the first line, and at the bottom of the page, for example. The "O" and "thou" should be joined by a *portamento*. Generally speaking, the same effect is to be used at other wide skips, as on page 958, between the first and second measures.

The turn in the second brace consists of four notes, sung on the third count of the measure, as smoothly as possible, and with legato joining. Notice the crescendo at the bottom of page 958 as the voice ascends the scale with the succeeding diminuendo to a pianissimo on the next page. Finish the phrase with a *mezza voce* production.

Batti, Batti

From "Don Giovanni"

By W. A. Mozart

Volume IV, page 1063

IN CONNECTION with this song the student should read the story of the opera, "*Don Giovanni*," and thus form a conception of the parties concerned in the action, the circumstances connected with the singing of the aria, and incidentally learn some of the music of the opera so as to understand the style. If a phonograph is available it will be a good plan to study the aria with a record—one by Farrar or by Sembrich is available—as a model. "Spring, the Charmer," a duet in Volume III of MODERN MUSIC AND MUSICIANS is also from this opera. In this connection it is necessary merely to say that "*Batti, batti*" is sung by the peasant girl, Zerlina, who is coquettishly teasing her lover Masetto, and at the same time trying to quiet his jealousy aroused by the attention paid to her by Don Giovanni.

The air is one of those gracious, limpid melodic inventions which are characteristic of Mozart's genius, simple yet so charming and delightful. Contrast the first eight measures, for example, in which only two different harmonies are used with an equal number from one of Wagner's operatic arias. The simplicity of Mozart will not fail to satisfy even the thoroughly educated musician. The lines "From your wrath I will not hide me,

Like a lamb I'll bear the blow" are set to a melodic passage which is nothing but the tones of the tonic triad, except the last note of the phrase. On page 1065, second brace, this same simple melody appears, but this time in a more elaborate form, a sort of variation with decorative treatment. The ear readily recognizes the resemblance to the original. The duplets should be sung with a slight detachment as if composed of a sixteenth and a thirty-second note followed by a thirty-second rest instead of two equal sixteenths. This execution was a characteristic of the florid music of Mozart's time.

The demand is for a certain amount of coloratura skill in passages such as those on page 1064, successions of duplets, the slow trill, first measure, page 1065, and the passages in sixteenth notes in the *Allegro* section, page 1067. None of these figures present anything which the student should not have had during the first year of her instruction. If she finds herself a little "rusty" now it will be because she has allowed herself to neglect her daily technical practice. Make up for such loss by working interestedly on the song under present consideration.

In the first part of the study vocalize it on "ah" and other vowels, using one to a phrase. changing it at shorter intervals, and using the Sieber syllables, *la*, *be*, *da*, *me*, *ni*, etc., as well as other combinations of consonants and vowels that have been found helpful. And even if the student does not understand Italian he may sing the words in that language for their help in placing the voice and in securing good tone.

The general style of the first part is non-legato, the object being to secure a bright, animated effect. The movement in the *Allegro* is more rapid but should be coupled with a legato feeling arising from the frequent slurred two-note groups of eighth notes. The runs in sixteenths of course should be smooth, just as one plays an elaborate variation in real legato connection as well as speed. An exception to this legato is on the repeated "yes," page 1069. The line "Day and night I pray shall go" should be given with a little more breadth and fervor of tone.

O Divine Redeemer

By Charles Gounod

Vol. III, page 763

THE Roman Catholic Church has a different character of sacred song from that of the Protestant churches. In the services of many of the denominations into which the latter is divided there is little or no restriction as to text save that the thought and expression are suitable to the religious service. In the Protestant Episcopal service it is demanded that the texts of authors and songs be taken from the Holy Scriptures, from the Prayer Book, or the authorized Church Hymnal. In the Roman Catholic service the text must also have liturgical character or if outside the mass it must be one of the hymns approved by the authorities of the Church. Many of these are in Latin, the language of the Roman Catholic service.

Gounod was a communicant of the Roman Catholic Church. As a young man, a winner of the *Grand Prix de Rome*, he spent three years in Italy during which time he devoted much study to the music of the old masters of the Church, especially Palestrina. He also produced several masses. Upon his return to Paris he was organist and choirmaster of the *Missions étrangères*, and also took a course in theology with the expectation of taking holy orders. These exercises were strongly influential in shaping his ideas as to the character of the music for the church service. A residence of some years in England brought Gounod into touch with the music of the Episcopal church in that country and led him to the composition of a number of songs and anthems which are in the répertoires of Protestant churches, such as the well known "There Is a Green Hill Far Away," and the fine anthem "Send Out Thy Light."

"O Divine Redeemer" is an English version or paraphrase of a Latin hymn "*Parce, Domine*," so entitled from the first line of the hymn. The English equivalent of the first few lines is:

> Spare, spare, O Lord, spare thy people!
> Hear me, hear my voice, O Lord!
> O Lord, my God, strong and mighty!
> Because I have sinned, I have hoped in Thee.

The first two pages are introductory to the aria proper, and have some of the quality of recitative or arioso. The proper atmosphere for the opening of the song is created by a solo passage in the bass—in the church this will be played on the organ pedals—suggestive of the low, heavy, somewhat mysterious tones of the double-bass of the orchestra. This passage is in the key of A minor which predominates in this introductory

section. There is a strong emotional appeal in the opening phrase for the voice. This phrase is not melodic but declamatory, and from it one receives the impression of a call to God, an impression which is heightened by the transposition of the phrase a fifth higher, and therefore to be sung with more intensity—not mere loudness. The climax comes in the next phrase followed by a diminuendo to the close. Enunciate every word distinctly,—of course not abandoning the singing tone—and deliver it with exactly the emphasis required in speech.

The next eight measures are more agitated in character and lead into a dramatic passage supported by tremolo chords, working up to a strong climax on the line, "On Thee, Lord, alone will I call."

A change of the key to A major brings in the aria section which is more melodious in character, broad, sustained phrases which will call for careful management of the breath. A common fault in singing this song is a pronounced "scoop" in making the wide skip of a ninth from E, first line of the staff to F♯, fifth line. What singers are likely to do is to start the first syllable of the word "pardon" on a note lower than F♯—probably C♯—and slide up to the proper note. It is not unusual to hear a slovenly attack on several tones before this. For example, in attacking "O," to be sung in A, the singer will probably first sound G♯ and slide up to A. In the third measure of this section C♯, also set to "O," will be preceded by a B♯; and "pray," set to C♯, will be preceded by a G♯, the same as that to which the previous word is sung.

Unless a singer is careful on this point he will have a continual "scooping", or, as some teachers call it, a "smearing" of the various points of attack, an effect which is peculiarly unsatisfactory to the discriminating ear.

Another fault is likely to be a super-legato, if one may use the term. By this is meant an exaggerated use of portamento connection between successive notes, particularly those which are reached by skips. On page 766, the first brace is an especially effective passage in which the voice progresses downward from the high F♯ to A below the staff, passing through several registers. The transition from one to the next lower is to be smooth and, so far as possible, the feeling of the upper register is carried down. Even the tone A is not to be reached in a heavy "chest" quality, but a round full tone that remains musical because it is unforced.

Agitation again comes to the front in the passage which begins with the words "Night gathers round my soul." Notice the sequential character of the music here and a little further on at the words "Hear my cry," and "Save me, Lord." The rhythm is likely to be distorted at this point because of the syncopated effect due to the notes of larger time value coming in the normally unaccented part of the measure. It is not necessary especially to emphasize the half notes here; their greater time value will suffice. A slight accent on the first count of each measure will preserve the natural meter in which the accompaniment assists.

The return to the main theme of the aria, on page 767, is to be made quietly and with the required amount of legato to contrast with the broken, agitated character of the preceding section. A gradual increase in the breadth and power of the tone is to be observed in the successive phrases, as indicated by the *crescendo* with the decrease in power as the passage again leads down to the low A. An effective climax begins with the words "Save in the day of retribution" and continues to the word "mercy" in E. The first syllable may be sustained more than the indicated time value, for the climax calls for a definite hold on the highest note of the passage. Do not hold on to the lower E, set to the second syllable of the word "mercy." The last line "Help me, my Saviour" calls for a true legato in which vowels are fully sustained and the consonants made with the utmost ease and clearness. In passing from "My" to "Saviour" note that "S" cannot be given pitch.' Have the vowel "a" of "Saviour" clearly in mind when the "S" is being sounded so that there is no slide as if a short grace note were sung on F♯ before the G♯ to which the first syllable of Saviour is set.

The key of this edition of the song makes it best suited for low mezzo, contralto, or baritone voices, such as are able to sound the upper F♯ with freedom and ringing tone. Sopranos and tenors usually sing in C, major and minor.

In singing sacred songs two faults are sometimes heard: 1. Lack of rhetorical delivery, probably due to a belief that anything approaching a dramatic rendition is out of place in a religious service. 2. An attempt at over-enunciation in the words whereby the true singing tone is lost. Singers should not forget that they must sing to justify themselves.

It is an honorable position to assist in a religious service as a singer. To this one is given the opportunity to lead and direct the thought and aspiration of an audience in prayer, praise, penitence, and a sense of forgiveness. The word is essential because it expresses the thought. But to the word the singer must add beauty of melody and charm of voice.

How to Study a Song

By Winton James Baltzell

THE present era is one in which education is avowedly utilitarian; the object is to train students to *do* things efficiently, to equip them mechanically, one may say. This is the purpose of the technical material which is offered in such abundant measure in the present volumes. Emphasis has been placed on this phase of the subject for the reason that a sure, ready technic is the basis of that interpretative power which is the mark of the real artist.

A study of the definition of the word "technic," as given in the "Standard Dictionary," has helpful suggestion. This is what we note:

1. Manner of artistic performance.

2. The details, collectively considered, of mechanical performance in any art, especially in music.

3. Mechanical skill in artistic work; used especially of the practical details of any fine art.

Let us assume that the student has been under instruction for a period of two years or more, during which he has acquired a good technic of tone production and the ability to join singing tone to the elements of speech or, to quote definition No. 2, "the details of mechanical performance in music."

But let us examine to what extent this technical equipment applies to definition No. 1, "manner of artistic performance," that is, the presentation of an art work in an appropriate manner, an art work which we find in what we know as a song. If now we take again into consideration the second part of the definition we must study "the details collectively considered." That is, we must approach the song from the point of view of technic, the technic of song-study, or, to phrase it otherwise, how to study a song.

For no one is likely to maintain that it is not necessary to study a song. The technic acquired by the study of exercises and vocalises was merely a means to an end, something to be applied in a song; here again, we meet the necessity of study, one that the greatest artists are the first to recognize. They are constant and devoted students of everything that bears upon interpretation.

The foregoing annotations to the songs which are included in MODERN MUSIC AND MUSICIANS contain many suggestions which are not only applicable to the one song under discussion, but also to many others, because the ideas are worked out according to a regular plan of study and analysis. The various factors used, such as memorizing the text of a song, making vocalise material out of certain passages in a song, transposition to higher or lower keys, humming, delineation of rhythm and melody, and kindred devices, are suggested, not always in every song, but when required. From a study of these various annotations it will be possible to construct a well-defined, practical method of studying a song.

The experienced singer has worked out for himself a system of studying a song. If one asks him to explain it he can do so after he makes a detailed analysis of his methods. He no longer troubles himself about how he does it, it has become a mechanical affair, a matter of routine to him. If one could take the time and the trouble to examine the great mass of material in the form of interviews with artists, contributions made by them to the musical press, and published books written by them, it would be possible to formulate a plan of study that would be of especial value to students and teachers of singing. We shall make reference to several of such books.

In a work entitled "Interpretation in Song" Plunket Greene,* an English baritone of distinction and successful oratorio and concert singer, includes a chapter on this subject which should be not merely read but thoughtfully studied by the serious-minded teacher and singer because it presents the method of a musician of fine attainments and ideals. Mr. Greene calls attention to the fact that all processes used in the study of a song represent the *end*—interpretation—and the *means*—technic. The presumption is that for the end the student has the means.

As a first main rule (the end) he gives: *Classify your song.* By which he means that the singer is to find what the song is all about.

The second main rule (the means) is stated thus: *Find your fundamental rhythm and absorb it.*

Illustration of the principles of classification of songs are, rhythmical, in which the rhythm is the most important factor, and atmospheric, in which the mood is the dominating factor. Both of these

* "Interpretation in Song" by Plunket Greene; copyright by the Macmillan Company; quoted by special permission.

principles are referred to frequently in the annotations.

Mr. Greene adds certain subordinate rules as follows:

1. Learn the song "in the rough."
2. Memorize it.
3. Polish it musically first.
4. Reconcile the phrasing [musical] to the text.
5. Absorb the accompaniment of the song.

It is a good plan to take a song as a whole at first so as to get a general view of it, thus sensing the relation of the various parts to each other. The second subordinate rule as to memorization requires no further comment. In the annotations previously referred to constant injunction is offered on this point. It is self-evident that the singer handicaps himself heavily if he must fix his eye on the printed page because he does not know words and music apart from the sheet. The polishing of a song cannot begin with the text for the reason that most of the effects to be produced will be musical and not textual. Dramatic or emotional interpretation is possible only after the music, both air and accompaniment, has been absorbed. In the course of the annotations frequent reference has been made to the necessity of reconciling the verbal and the musical phrasing, which must accord with the rhythm of the song. We quote from Mr. Greene's comment on Subordinate Rule 4:

"A song is a little thing; it is over in a moment, and there is no time to atone for early faults. Stop it long enough anywhere and for any purpose, and the attention will wander from the song to the singer; when that happens the song is dead. Rules 3 and 4 must determine for him both his style or styles of technic and points of climax or anti-climax."

As a summary we have the following:

Find the atmosphere of the song.
Sing the song as a whole.
Sing it as you speak it.

Precept is always most forceful when accompanied by example and illustration. In this respect Mr. Greene has met the demand of the student singer by giving exhaustive schemes for the study of four songs, "*Der Doppelgänger*" by Schubert, "*Er, der herrlichste von allen*" and "*Auf das Trinkglas eines verstorbenen Freundes*" by Schumann, and "The Crow," by Stanford, all with musical illustrations.

An excellent, one may say, indispensable, discussion of this subject, is in the late Max Heinrich's "Correct Principles of Classical Singing," in which the author gives detailed suggestions for the study of the arias of "The Messiah," and a chapter on "Franz Schubert and his Songs," with application to the cycle "*Die schöne Müllerin.*" For this work Mr. Heinrich's long experience as a *Lieder* singer gave him a recognized authority.

Lilli Lehmann contributes to the subject in her book "How to Sing," by a chapter on "Interpretation," with examples based on "*Der Nussbaum*" and "*Der Spielmann*," by Schumann, "The Erlking," by Schubert, and "*Feldeinsamkeit*," by Brahms. In the course of the study of "*Der Spielmann*" Mme. Lehmann dwells upon the outburst of insanity which is pictured in the text. She says: *

"It is seen how everything concentrates itself on the insane outburst; and yet to this phrase, like all others composed on three notes of the middle range, accents cannot be given. But I attempt it. The song is mine. I possess it absolutely and in my inmost soul know how it ought to sound. I must cry it out from the depths of my soul, with all pain and grief, cry it out declaiming it."

David Bispham contributed to the critical and educational literature relating to singing in a work entitled "Celebrated Recital Songs" critically edited. The preface to this contains admirable suggestions in regard to the choice of songs for a program, especially what the author calls the "gender of songs," an idea that has been mentioned frequently in the song annotations in this volume. Of much more practical, educational value to the singer are the illuminating interpretative notes on three master songs, "Only a Yearning Heart," by Tschaikovsky, "The Wanderer," by Schubert, and "The Two Grenadiers," by Schumann. I wish Mr. Bispham had put into words his interpretation of that wonderful miniature drama, Schubert's "Erlking," one of the finest achievements of song this artist offered to the public. And it is remarkable also because it was given in English with such perfect enunciation that every one in a large audience room could distinctly hear every word.

William Shakespeare writes: † "Study your songs and arias until you know them by heart, and have formed a mental picture of the expression of the words and the music, and feel that you are the living embodiment of what you have to sing."

The aim of technic is to provide the singer with the absolutely reliable means of giving what seems to be spontaneous expression to the ideas of music and text, no matter what the pitch or power required.

* "How to Sing" by Lilli Lehmann; copyright by the Macmillan Company; quoted by special permission.

† "The Art of Singing," by William Shakespeare; copyright by Oliver Ditson Company; quoted by special permission.

EXERCISES FOR MEN'S VOICES

Original and Selected by

DAVID SCULL BISPHAM

Dedicated to

WILLIAM SHAKESPEARE

PREFACE

SINGING is not so easy as it seems to be. Some persons sing better than others owing to a favorable combination of the mental and physical powers that produce song; some cannot sing at all, and it were well if all such could be induced to turn their attention elsewhere in order to satisfy their artistic longings.

I address myself, however, solely to those who have good natural voices and musical taste, and I urge vocalists to study the art of music to some extent in order to remove the stigma that attaches to so many singers of not being good timists and readers of even the simplest of the songs set before them.

Given a good vocal organ, a young man or woman should treat it as a very precious possession, and should realize early how great a power for good vocal music can be; but the taste should be cultivated at the same time that the voice is being trained. There are so many collections of good music to be had in these days that there is no excuse for a deliberate choice of inferior material for vocalists.

The following exercises have been used by me for many years; some are original, some selected, while others have come to me from various sources of which I am not now aware and have been adapted to what I consider are the usual needs of the average student. All, however, must be carefully sung in order to train the voice in pitch, precision, power, endurance, and flexibility, as well as in extension which within its natural bounds will grow with proper training; without it any voice may be ruined. Though I am grateful to a certain lady for her enthusiasm, I was embarrassed by her intended compliment when she declared that after a course of study with me her daughter "was able to sing higher and lower and longer and louder than any of the girls in her school." All this is useful and may be indulged in at the proper time and place, but not out of season or all at once. "Moderation in all things" is a good motto for a singer.

In working on the exercises that follow I urge every student to use not only the solfeggi—*do*, *re* (ray), *mi* (me), *fa* (fah), *sol*, *la* (lah), *si* (see), *do*—which are some of the most ordinary syllables in their language—but other mixed vowel sounds such as *mo* (muh), as in mother, *i* (ih) as in Indian, *e* (eh) as in ever. Indeed in the latter word each letter *e* is pronounced in a different way: *ev* (ehv), *er* (uhr). These are the things that make the English language so difficult for foreigners to acquire, and that make foreign tongues equally hard for us. Italian is the simplest of European languages, French is the most exquisite, German the most guttural, but English is the richest of all, and has the greatest possibilities and the noblest literature.

All vowel sounds should be sung during practice and these I always join with various consonants; moo, mo, mah, may, mi—doo, do, dah, day, dee, and so on, as the pupil may require. No matter what system may be used in teaching the beginner to read, I am a believer in the application of words to song very early in the game, and insist upon a crystal clear enunciation which can be taught, though many vocalists who speak well enough are inclined to pronounce too much or too little when they sing. The vowels must be sung, but most consonants have to be spoken—they cannot be sung! It is the combination of vowels and consonants that make syllables and words, and the instantaneous, unconscious adjustment of the organs of song and of speech should make words understandable even though they are being sung.

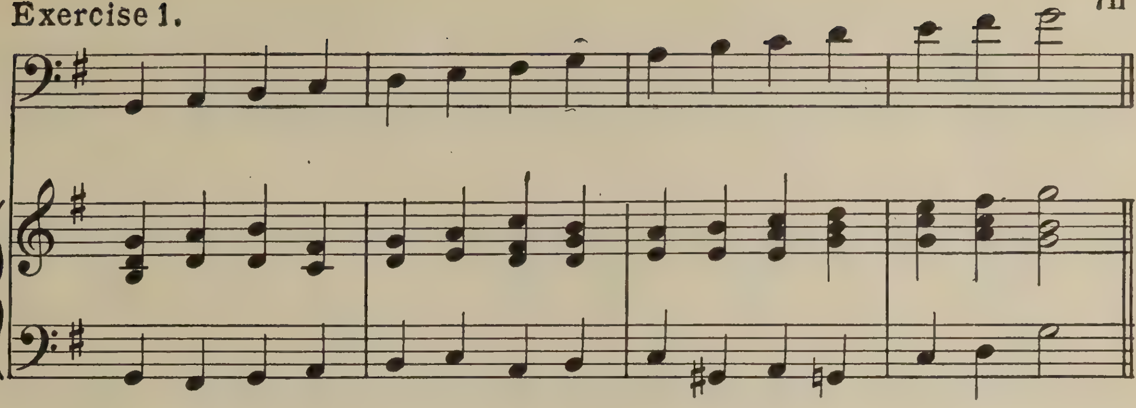
The above is theoretically true and practically possible for most singers, though to some all words—owing to a slight malformation of the mouth—are difficult, while to others certain vowels alone present obstacles; yet carefully chosen exercises adapted to individual needs will nearly always lead to good results.

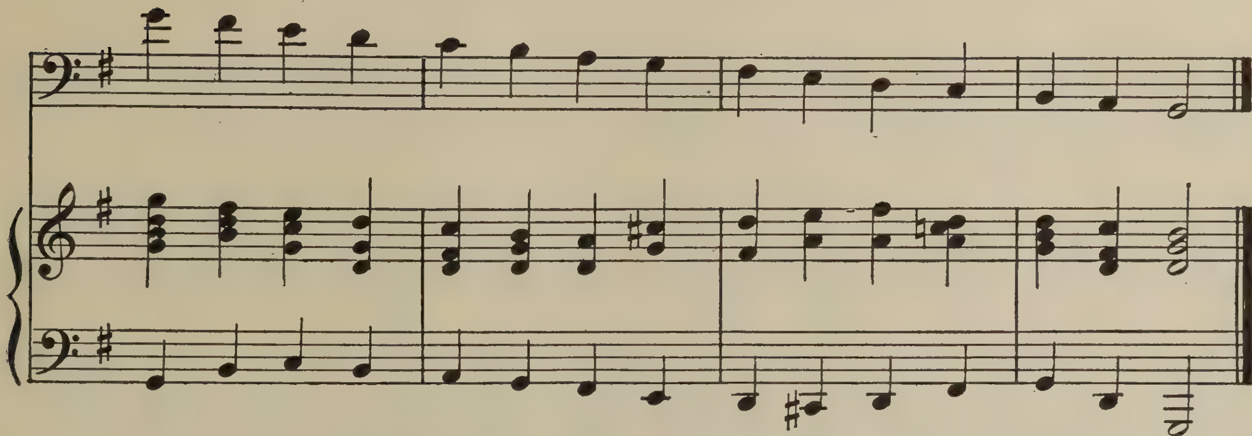
I do not believe in limiting voices in range. Of course a tenor cannot sing bass, or *vice versa;* but a tenor need not be kept at his high notes at the expense of his lower, richer, and more interesting notes; and a bass should be induced to rise from the sepulchral depths and take unto his voice a more lightsome song. No woman can be a coloratura soprano and a contralto too, but each can be trained—trained, not strained—, and gentle, wise inducement of the voice to extend itself will not harm, but greatly benefit a singer. The careful master will always consult Nature and Nature can be assisted by Art, though it rebels at maltreatment.

There is, fortunately no limit to the pure enjoyment to be obtained, for ourselves and for others, from the exercise of the divine attribute of song. Happy indeed should they be who can really sing, and thrice blessed are those who by their song are able to give to others a pleasure that will help them through the dark places of life.

Exercise 1.

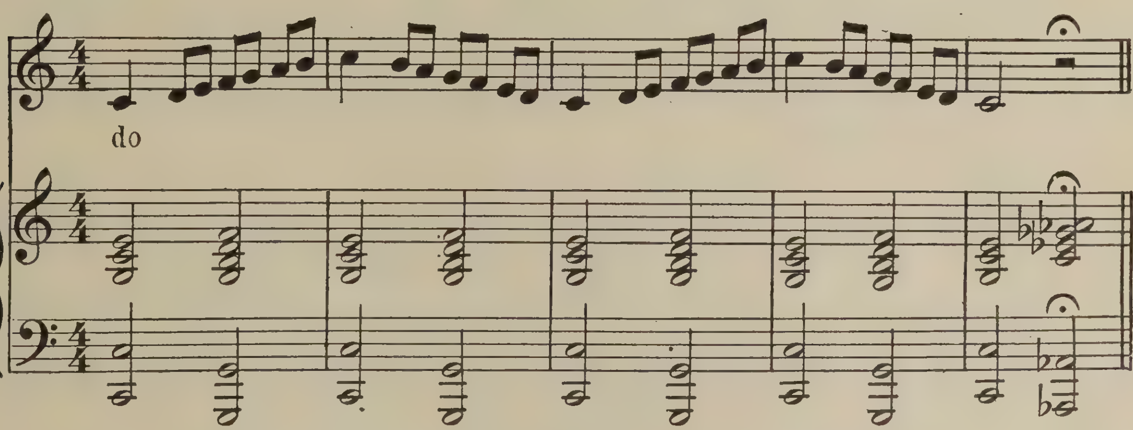
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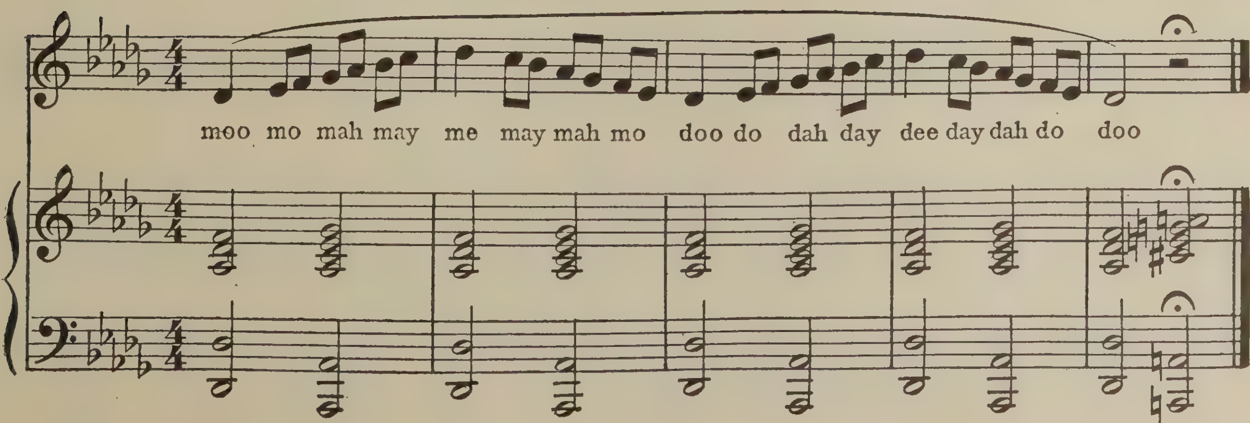




Exercise 2: In moderate time and in one breath. Various vowel sounds may be used.

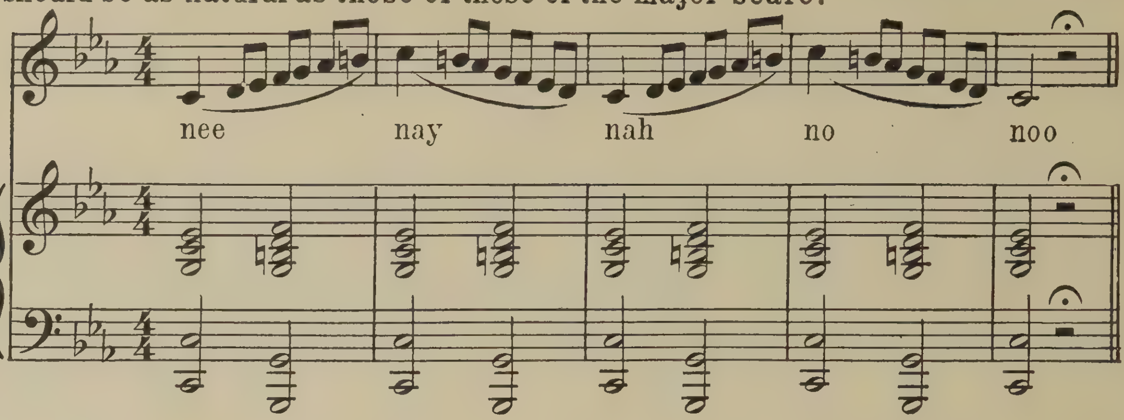
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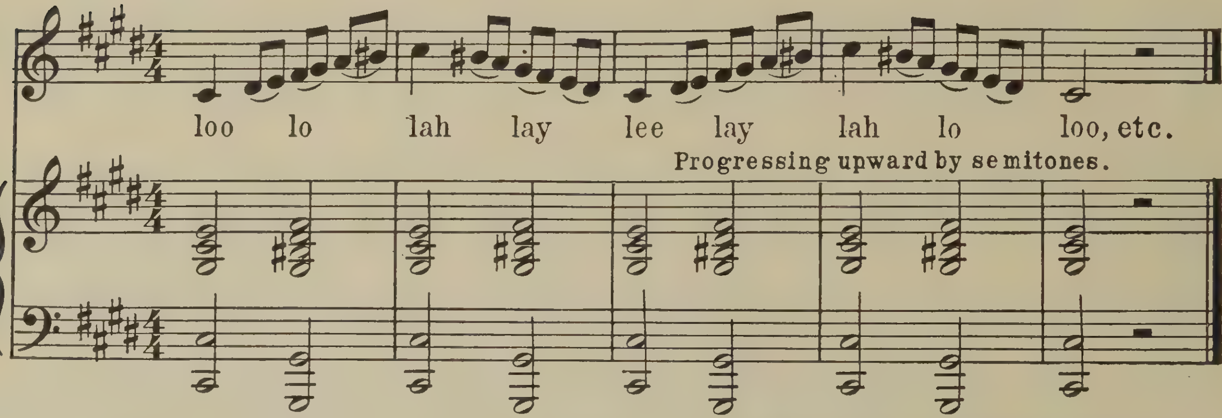




Exercise 3: Minor Scale. Minor keys are too often neglected. The intervals should be as natural as those of those of the major scale.

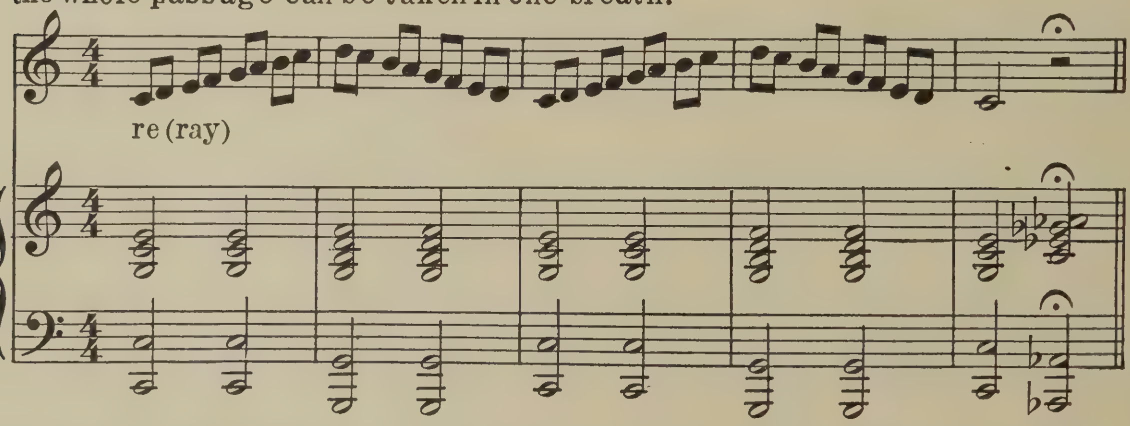
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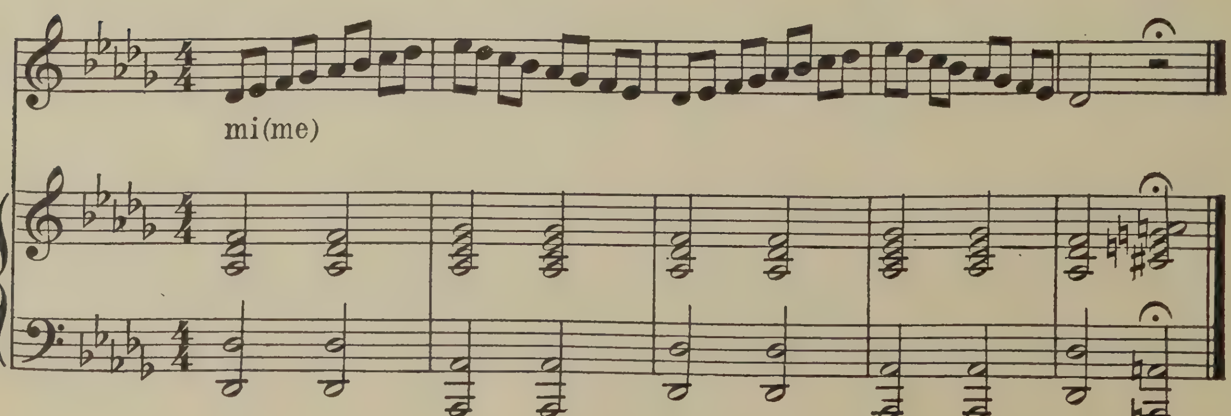




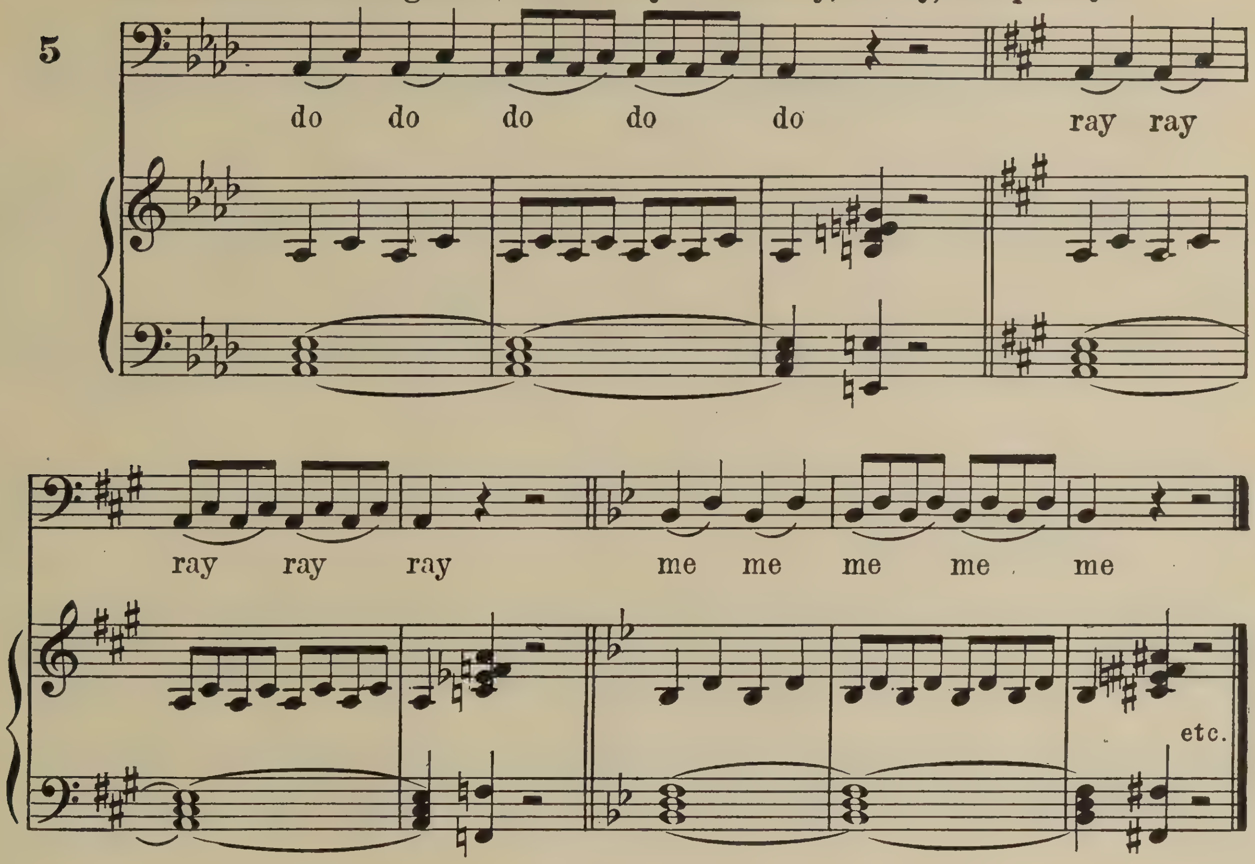
Exercise 4: Slowly at first, then more rapidly as the student advances, until the whole passage can be taken in one breath.

4

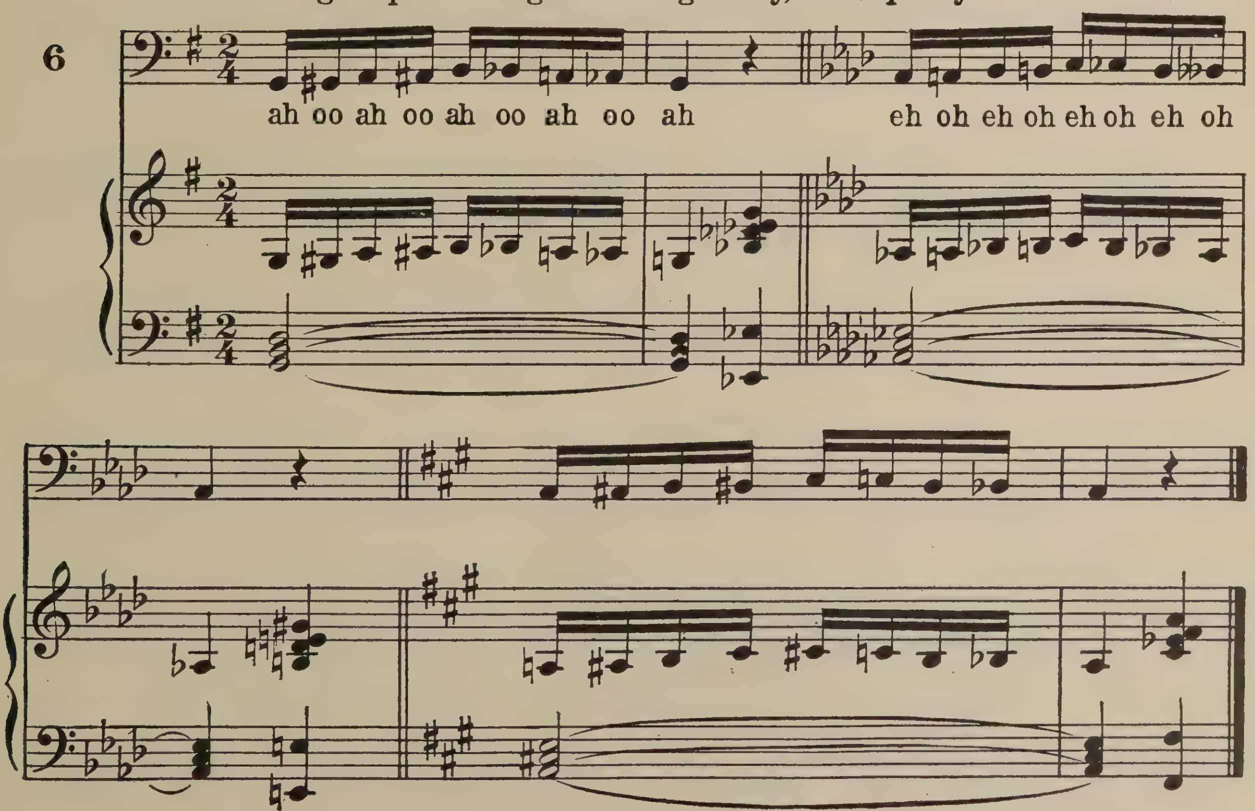




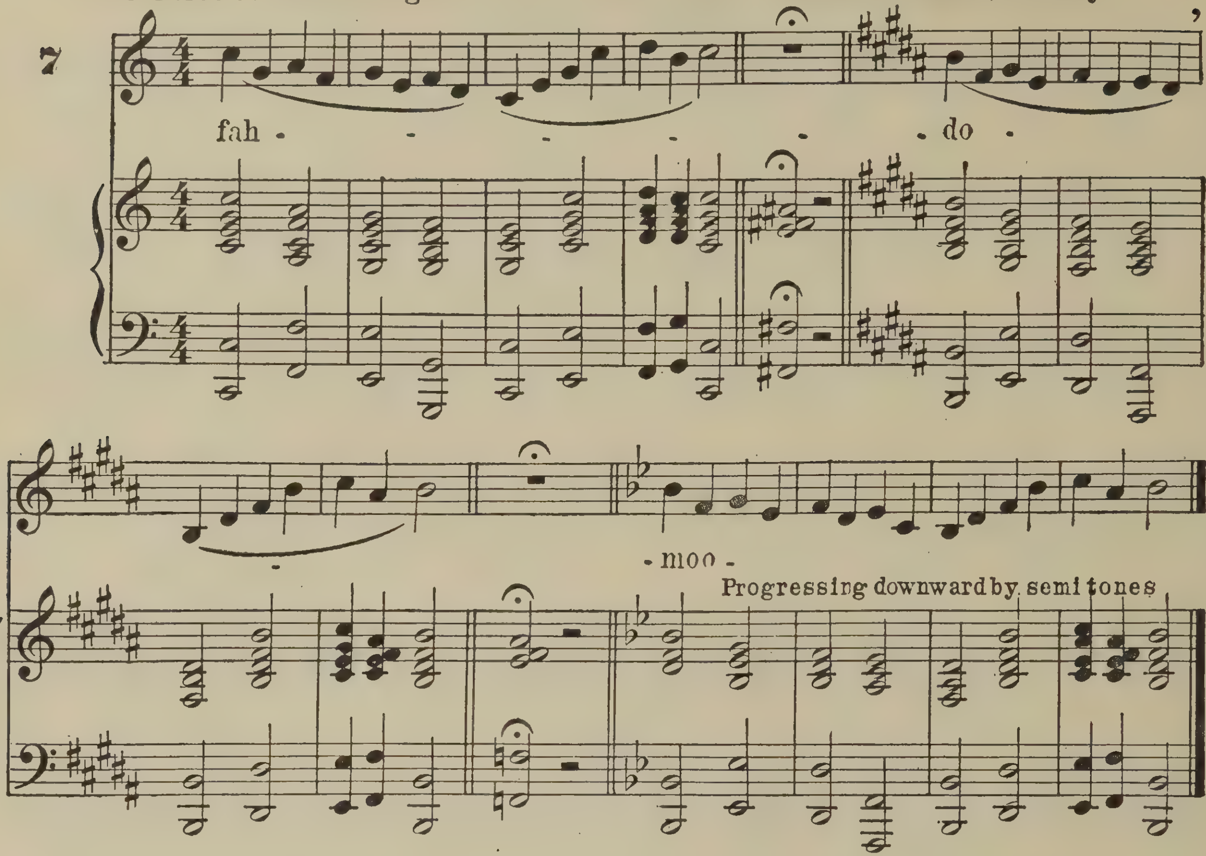
Exercise 5: To be sung on all vowels very accurately, slowly, and quietly.



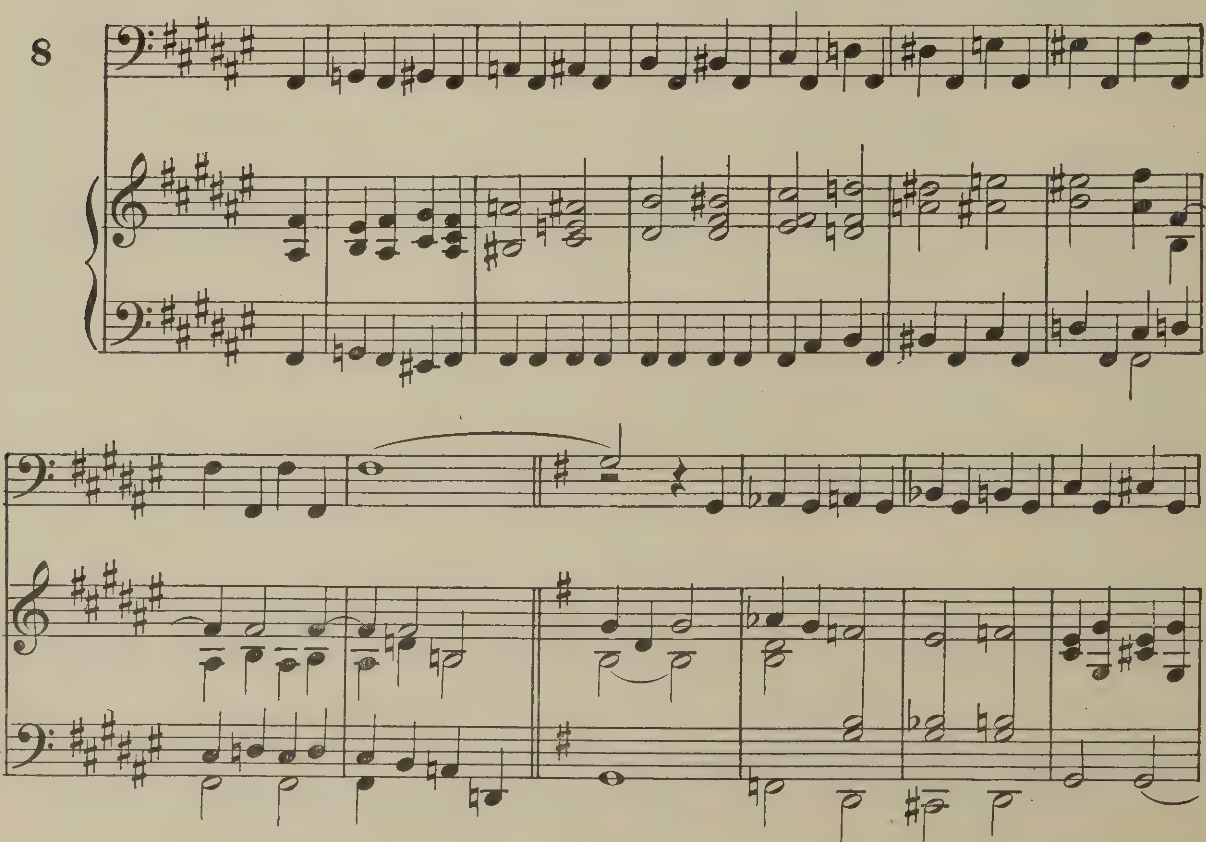
Exercise 6: To get lips and tongue working easily, and for purity of intonation.

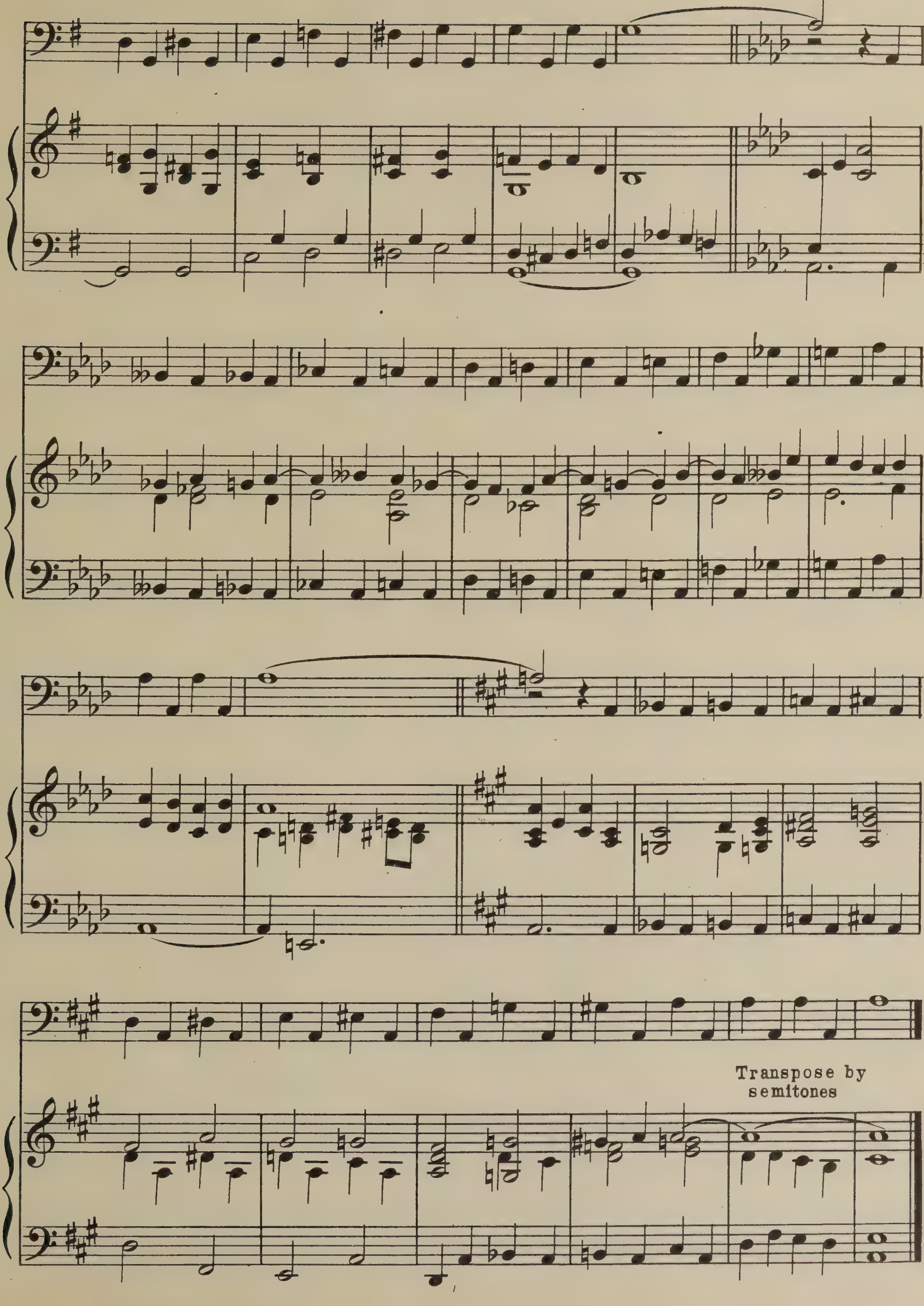


Exercise 7: For training the lower tones of the voices. To be taken slowly.

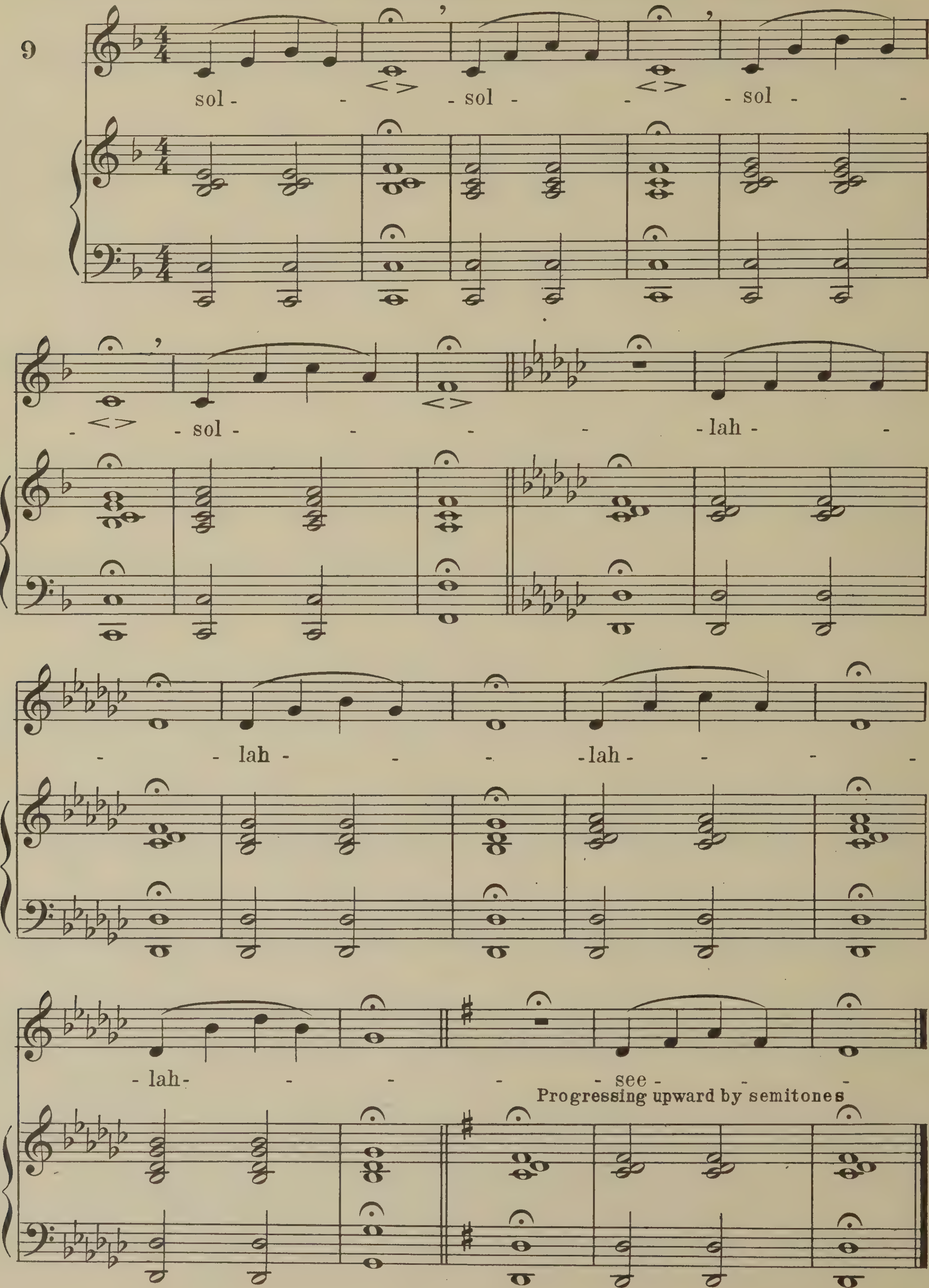


Exercise 8: On all vowel sounds, great care being taken with intonation.

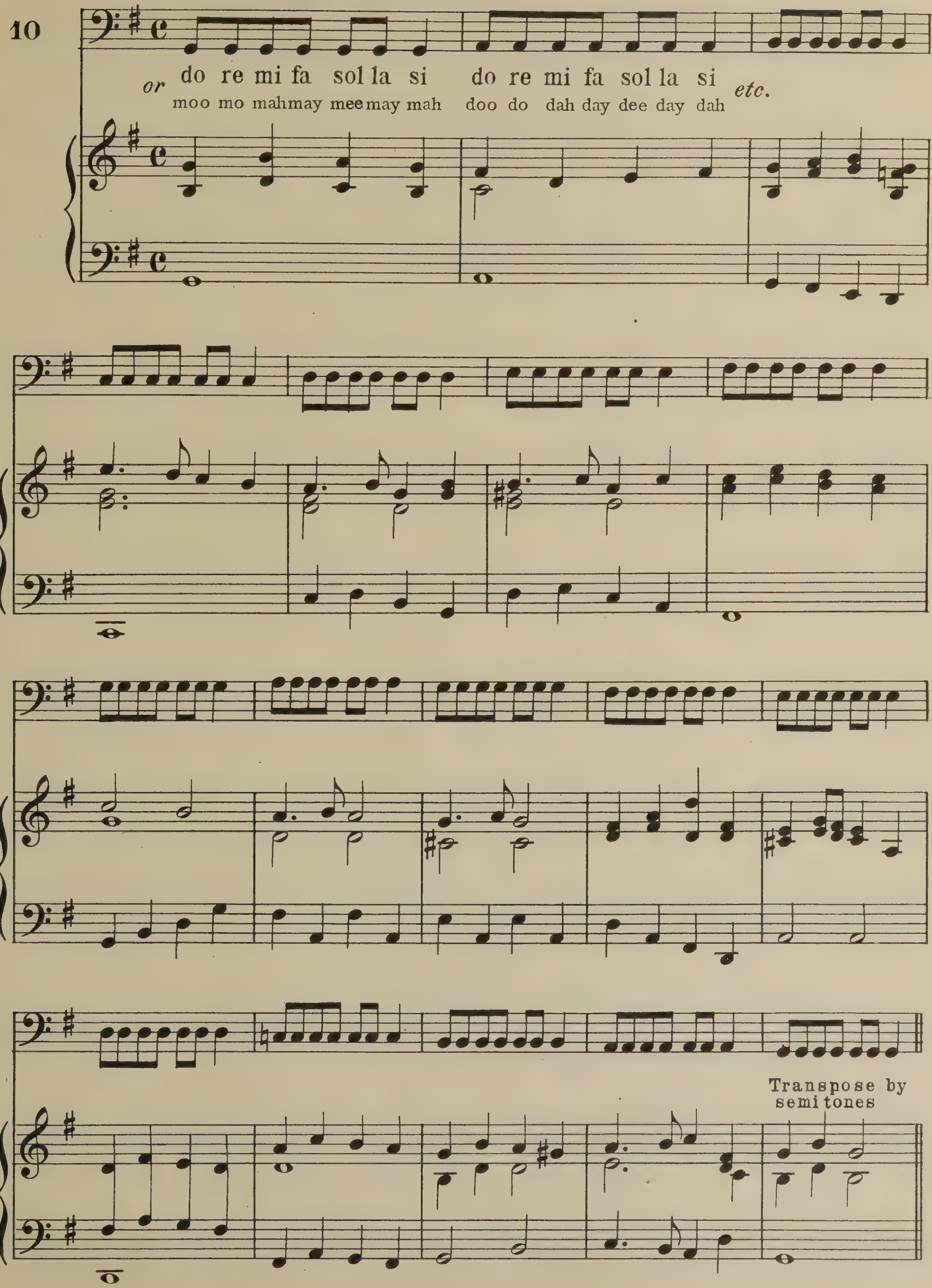



Transpose by
semitones

Exercise 9: Very slowly. Listen well to the tones. Sing on all vowel sounds.

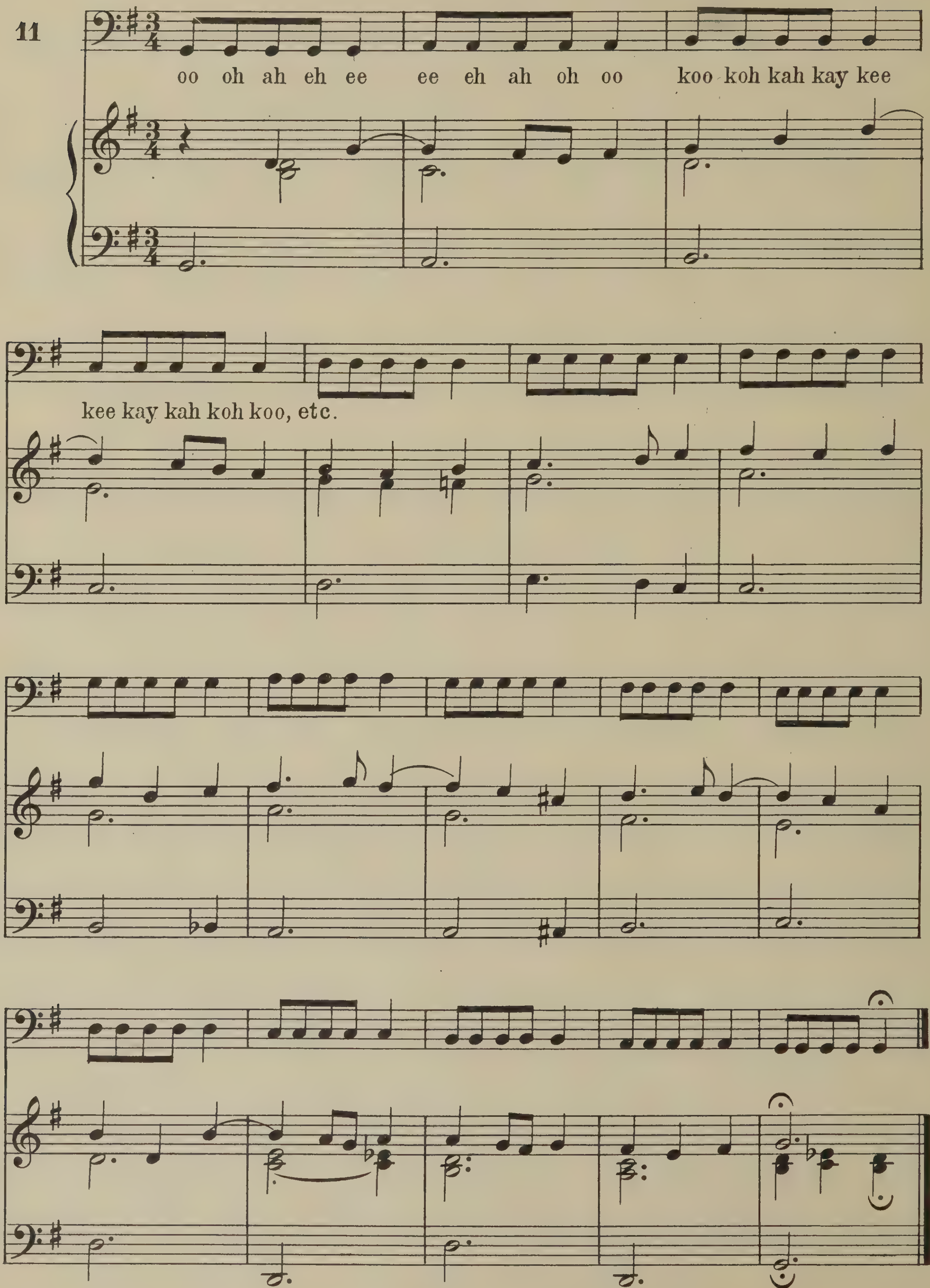


Exercise 10:

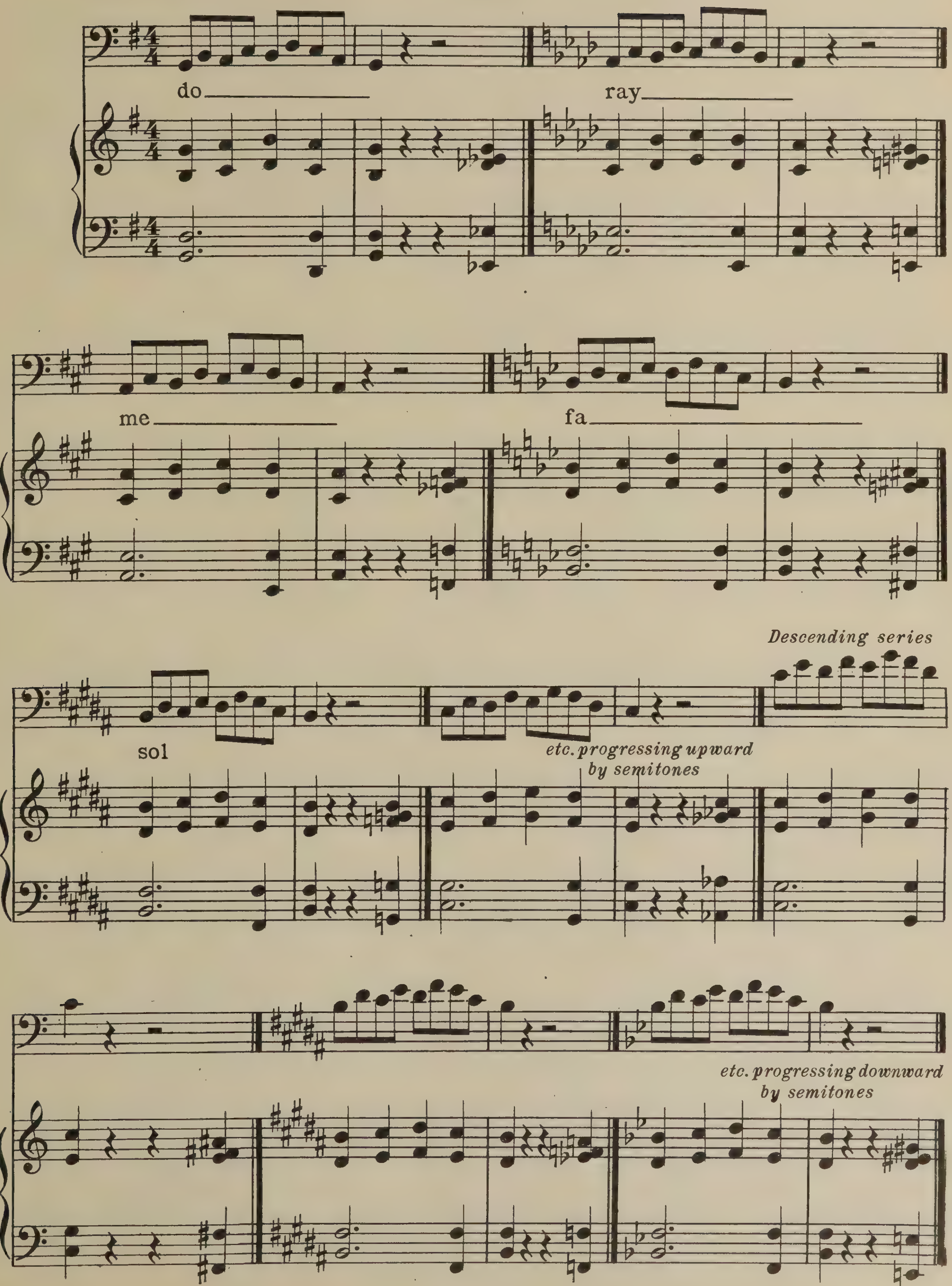

10
or
do re mi fa sol la si do re mi fa sol la si
moo mo mahmay meemay mah doo do dah day dee day dah
etc.
Transpose by
semitones

Exercise 11: Uce all possible combinations of vowels and consonants.

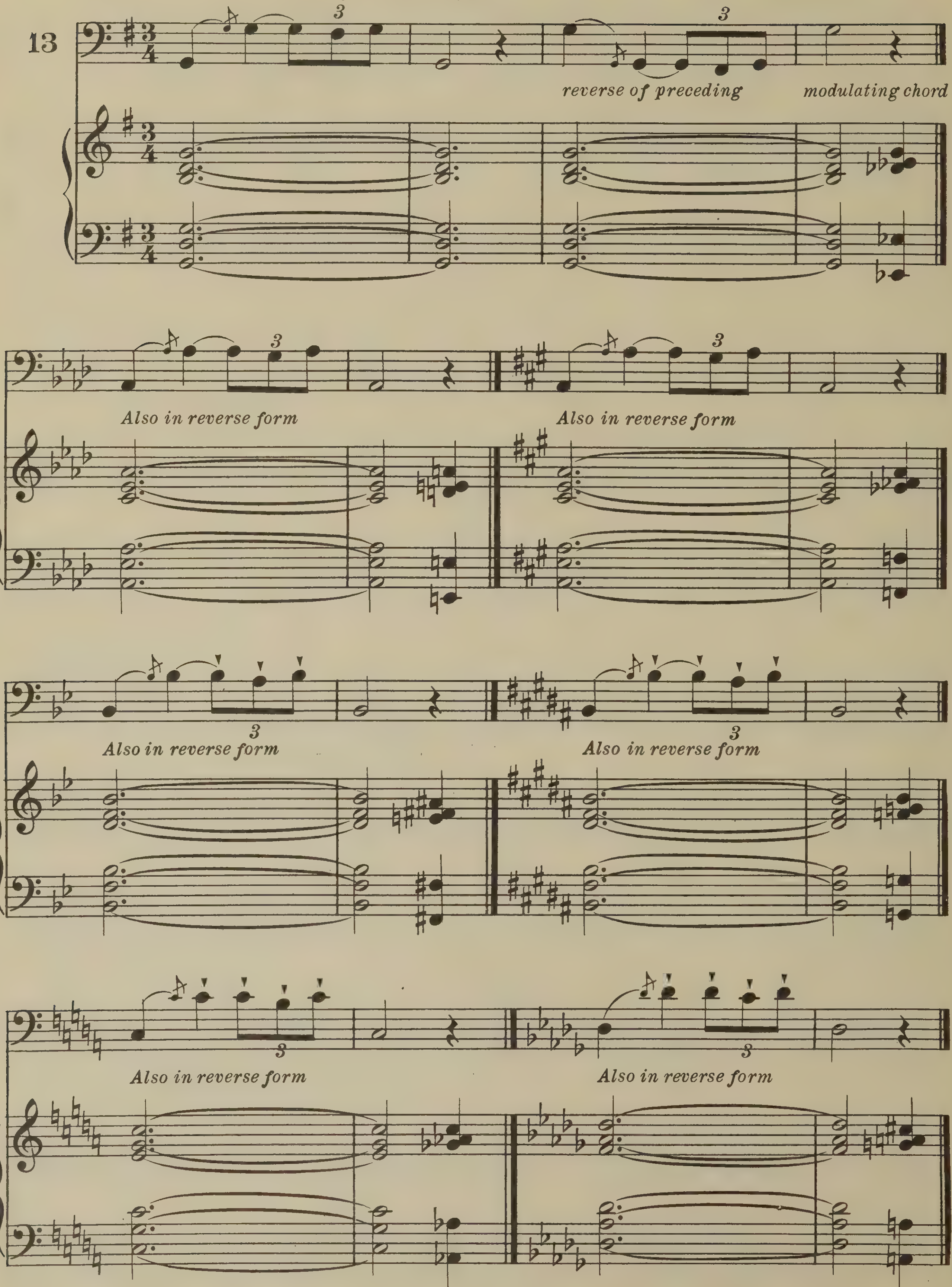
11
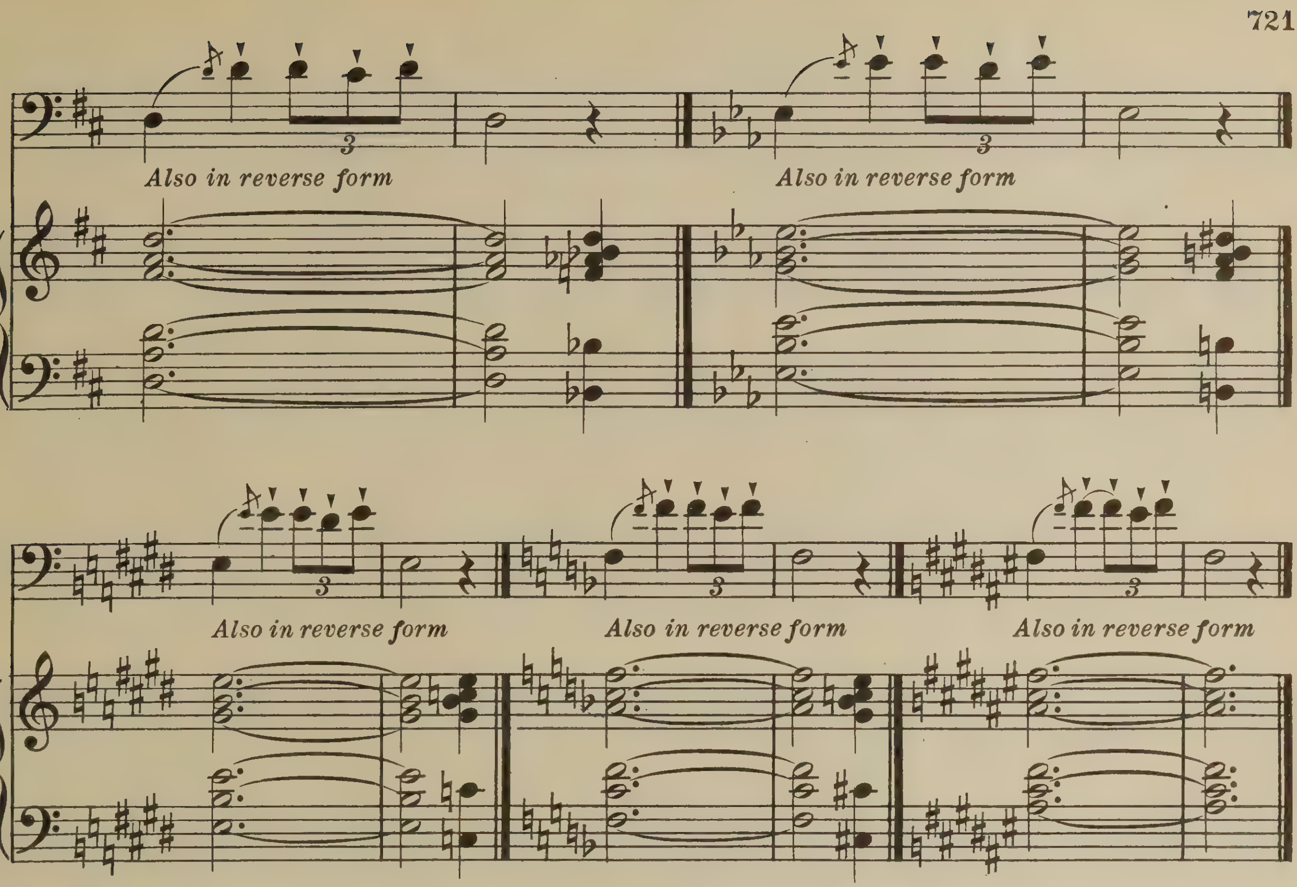


Exercise 12 Slow and fast or all vowels

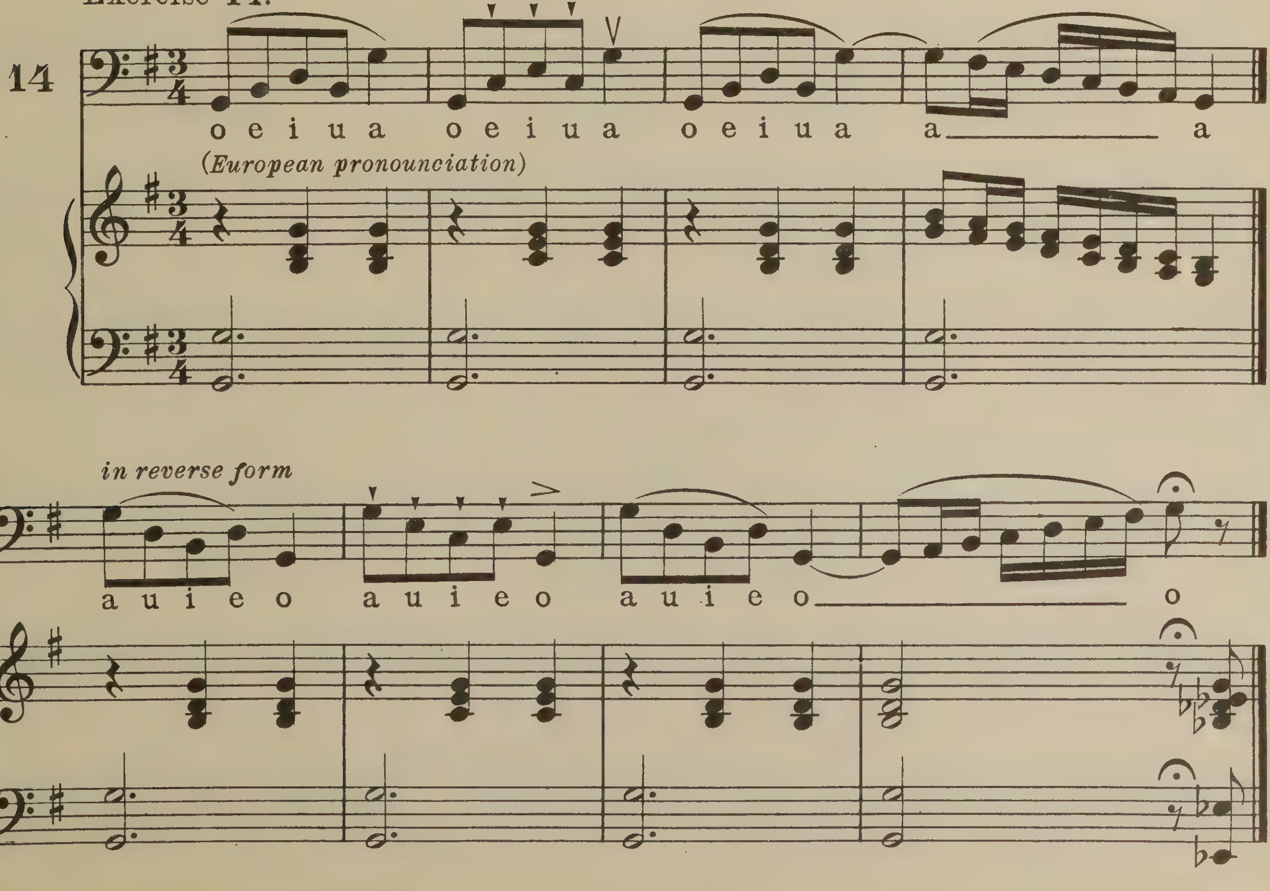


Exercise 13: Portamento. On all sounds

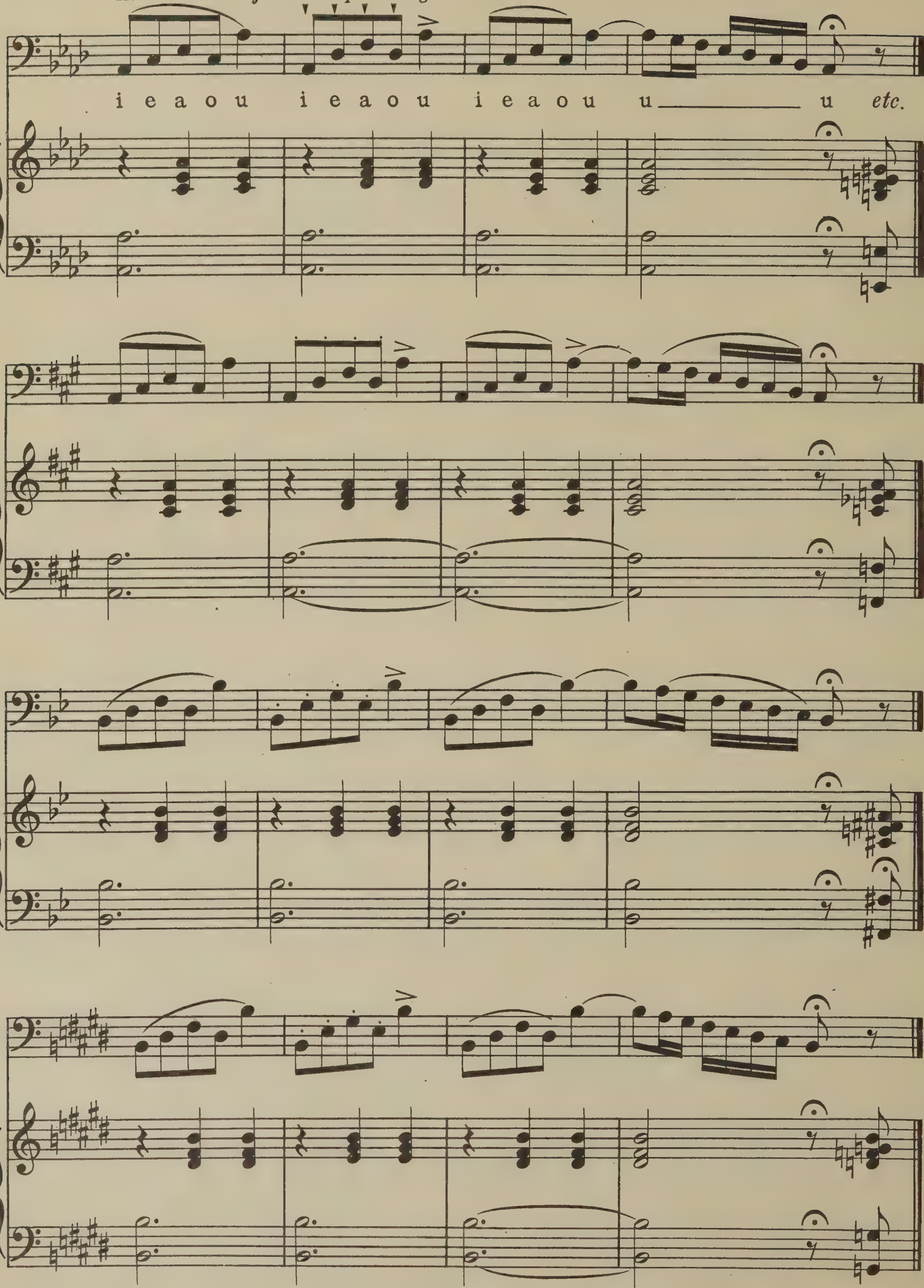


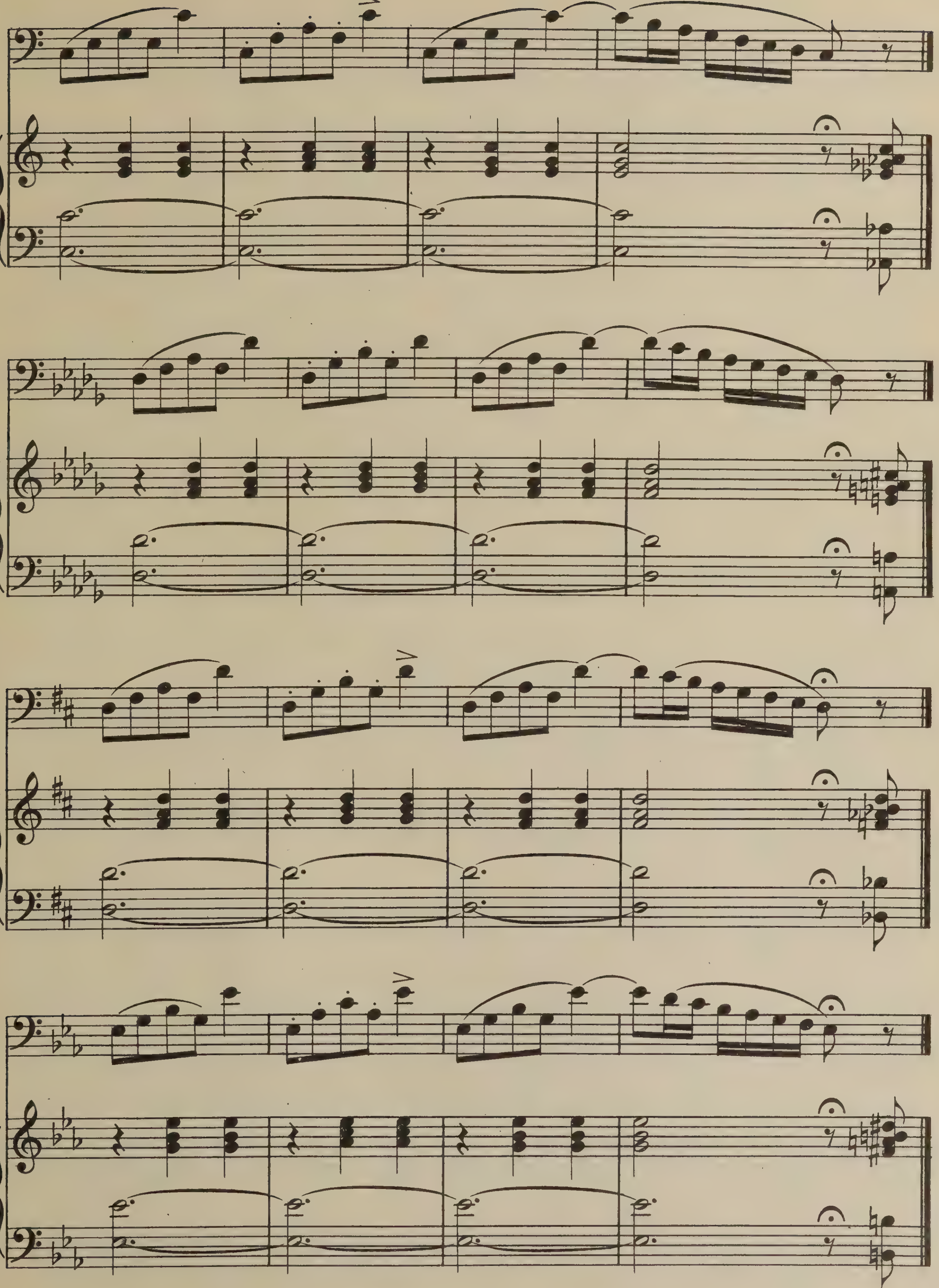

Also in reverse form
Also in reverse form
Also in reverse form
Also in reverse form
Also in reverse form
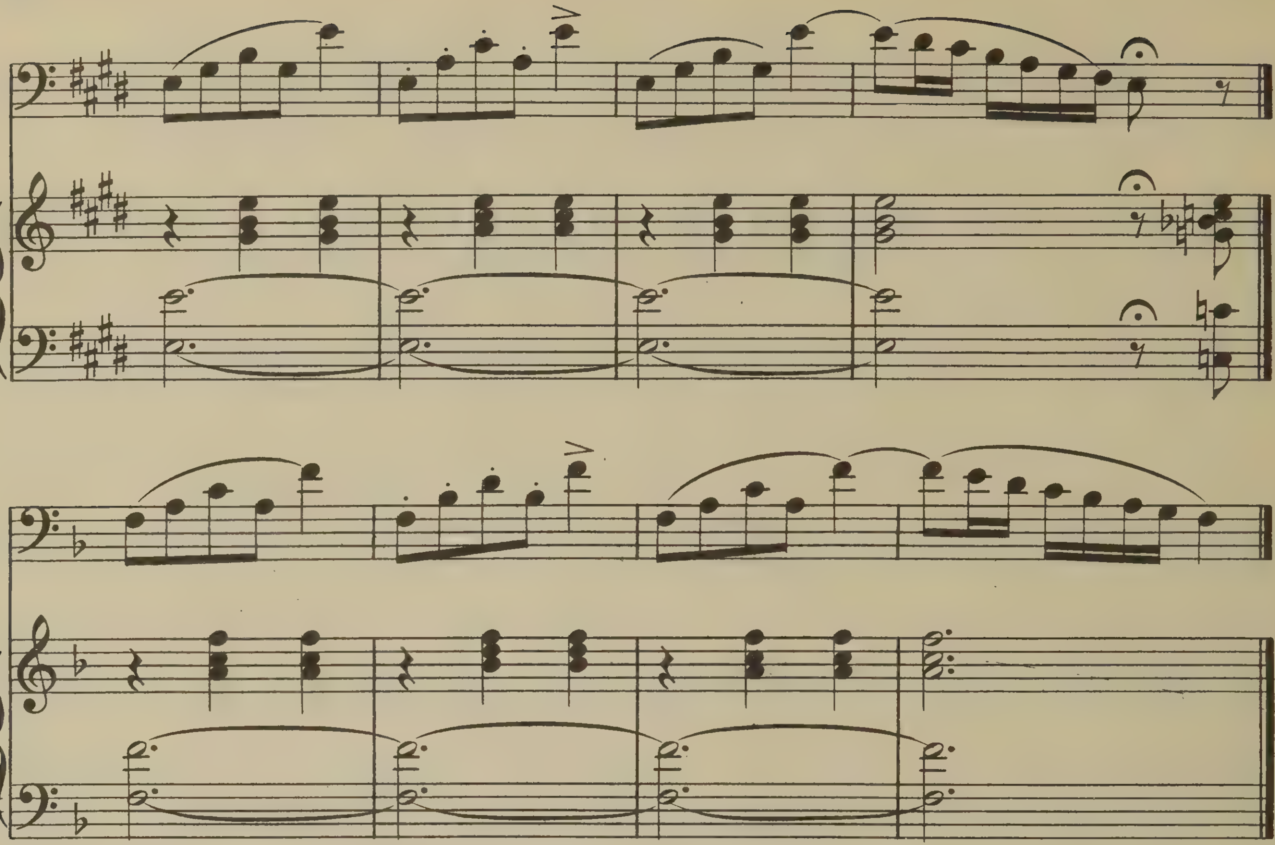
Exercise 14.


14
o e i u a o e i u a o e i u a a a
(European pronounciation)
in reverse form
a u i e o a u i e o a u i e o o

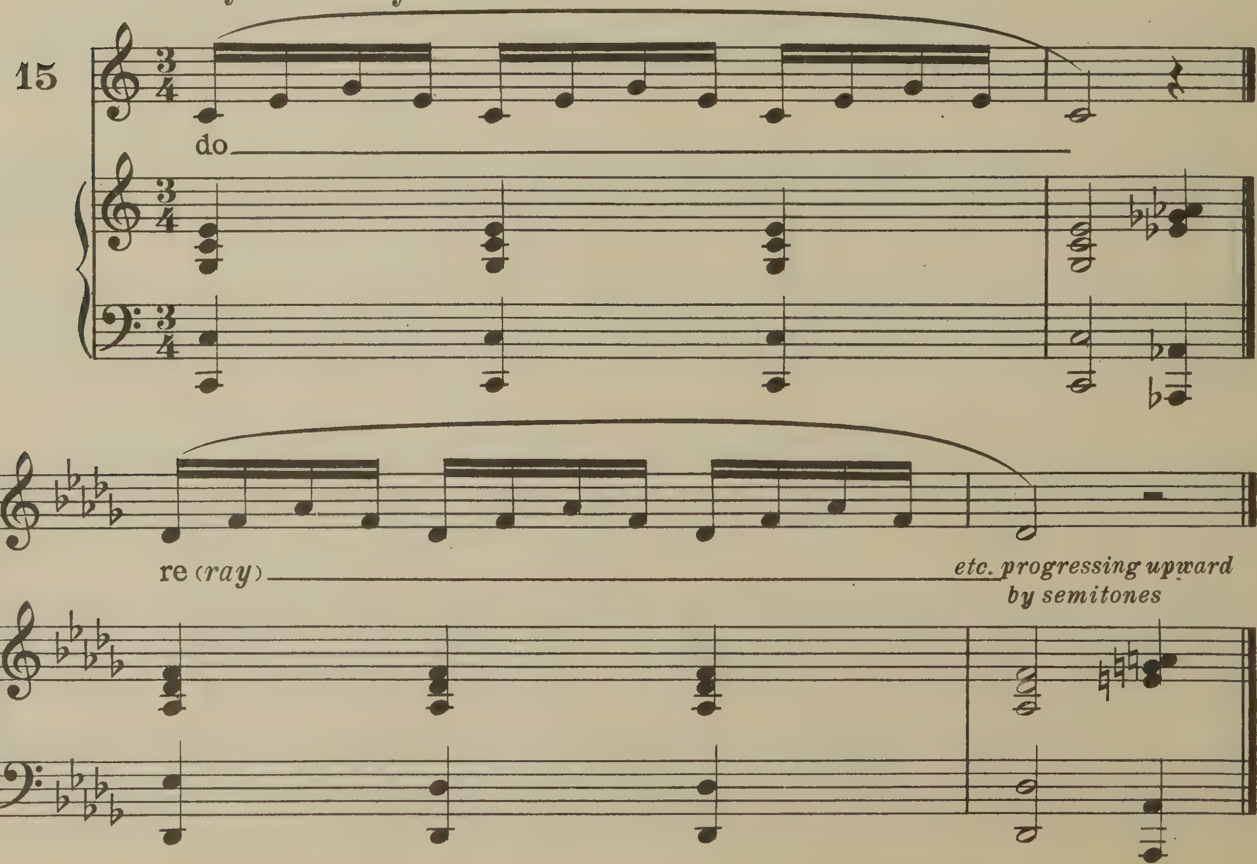
Also in reverse form as in preceding exercise



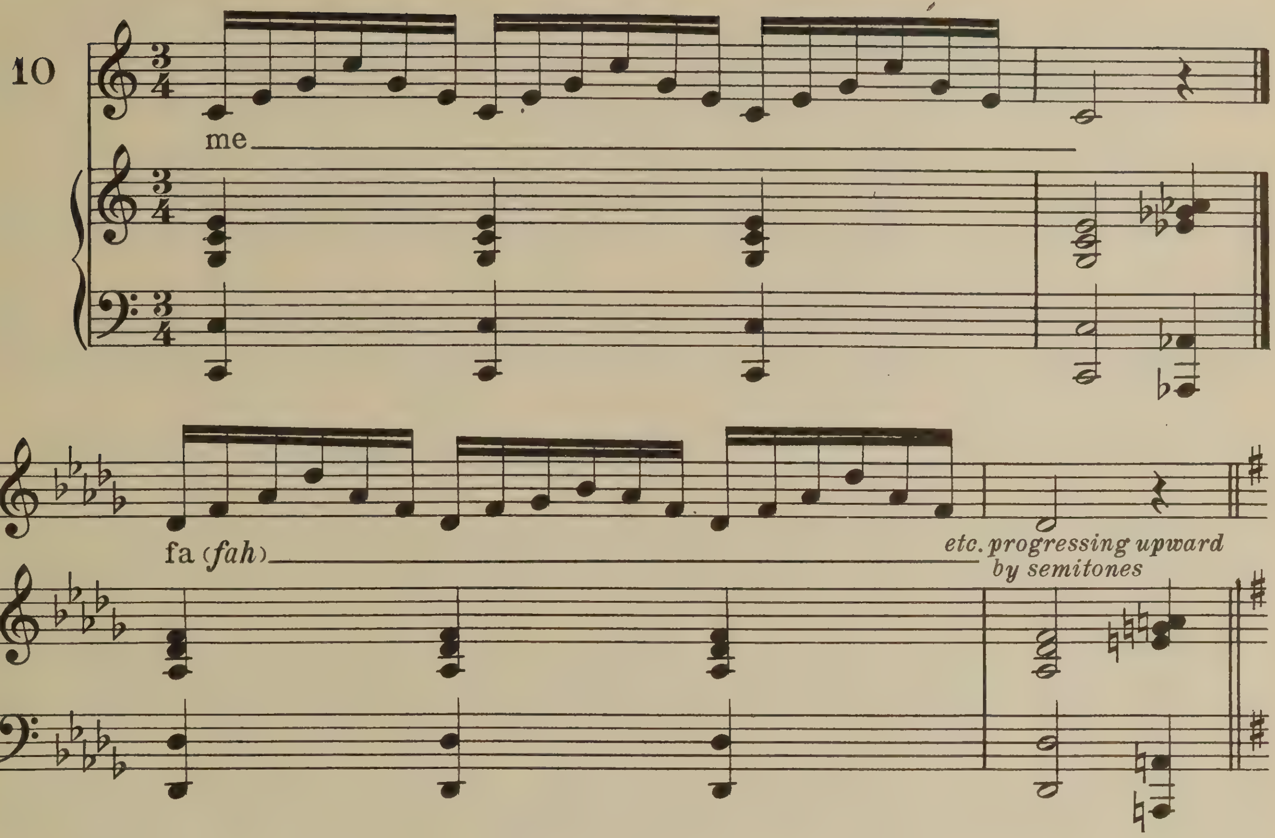




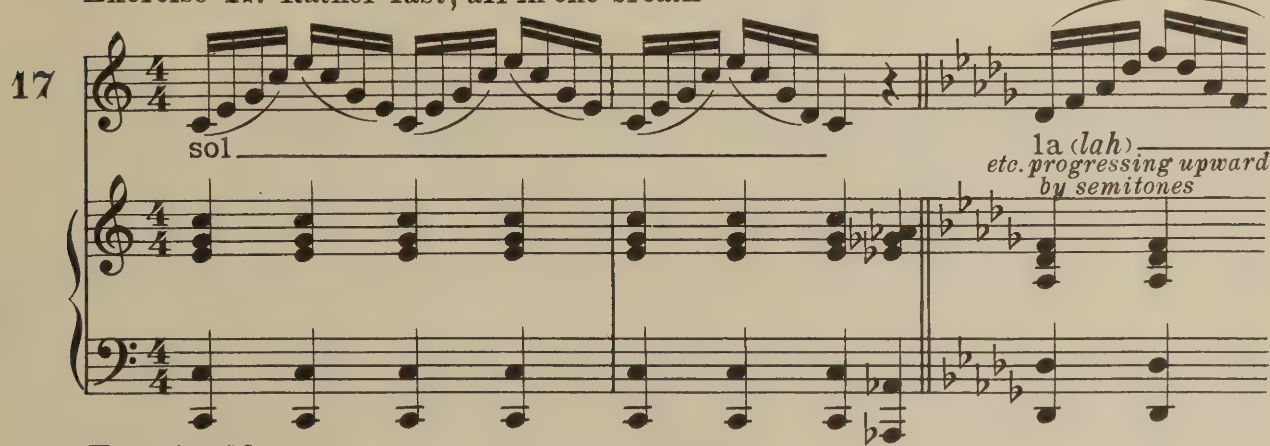
Exercise 15 Rather fast; each in one breath.
Various syllables may be used.



Exercise 10.
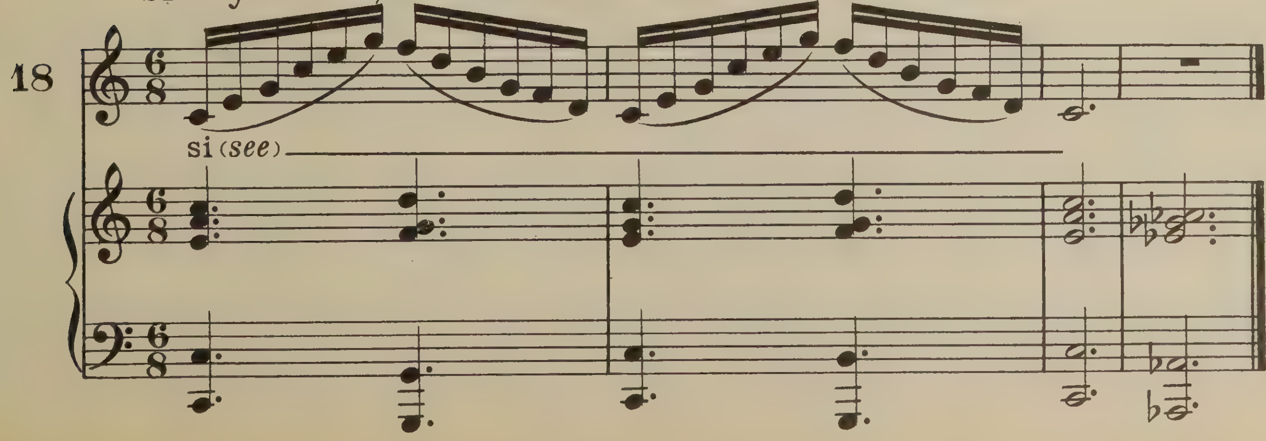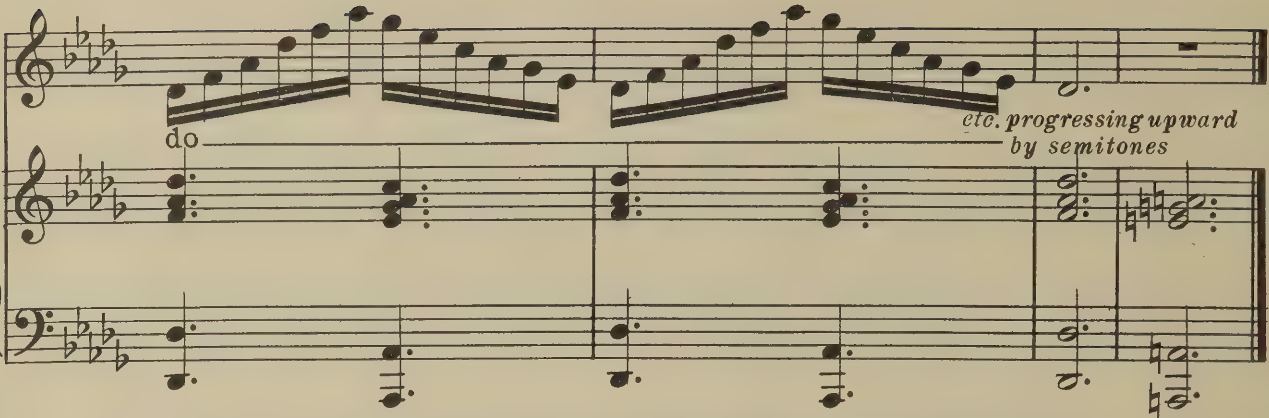


Exercise 17. Rather fast; all in one breath



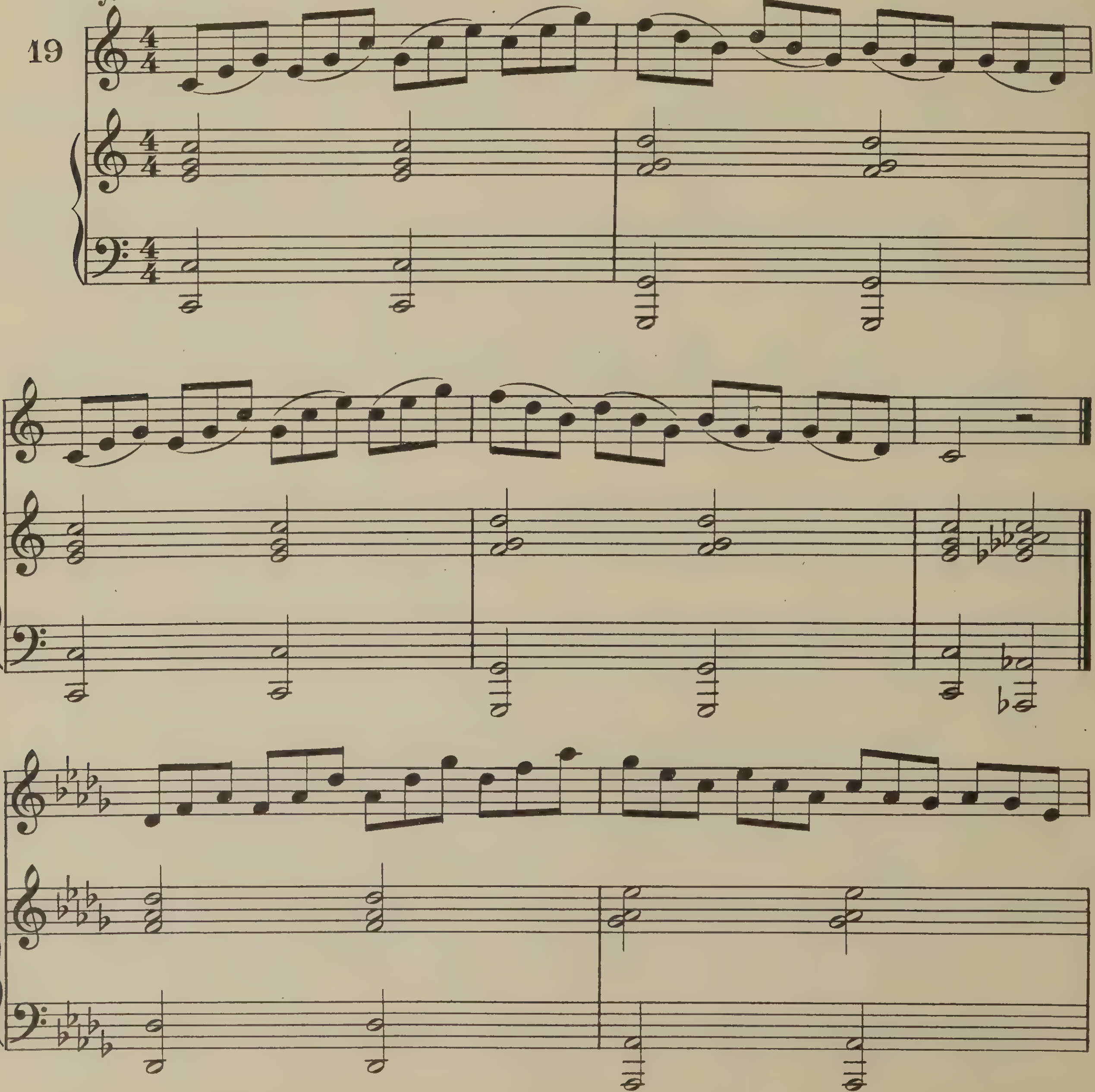
Exercise 18.

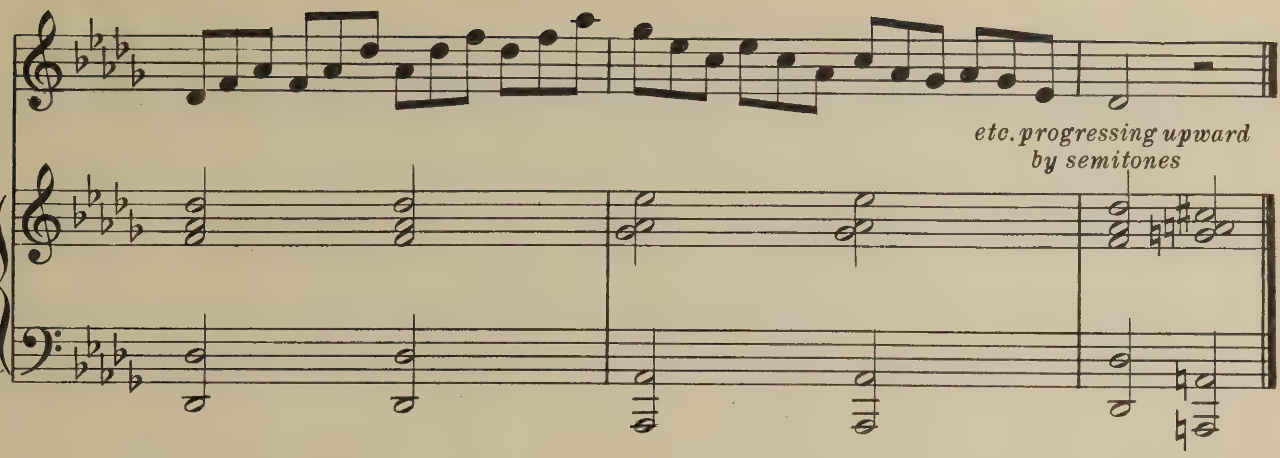
Slowly at first, then faster and all in one breath



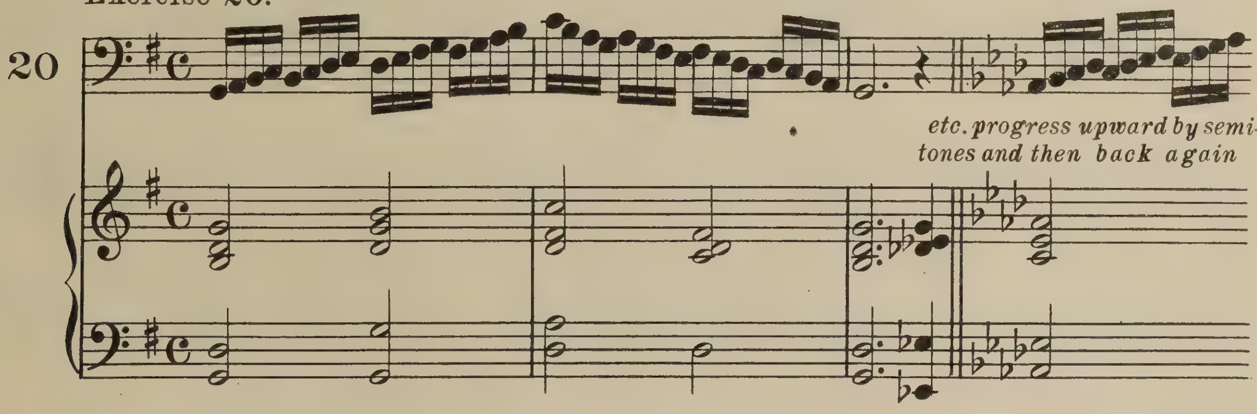


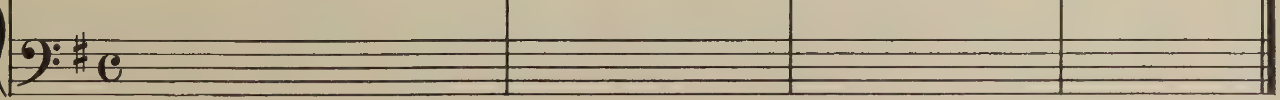
Exercise 19. In a galloping time; all in one breath; on any syllable but very smoothly.

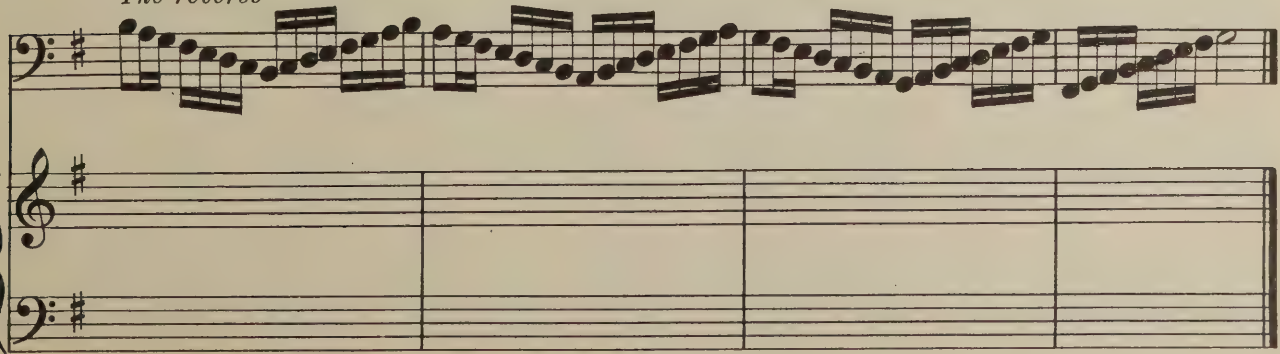



etc. progressing upward
by semitones

Exercise 20.


20
etc. progress upward by semi-
tones and then back again
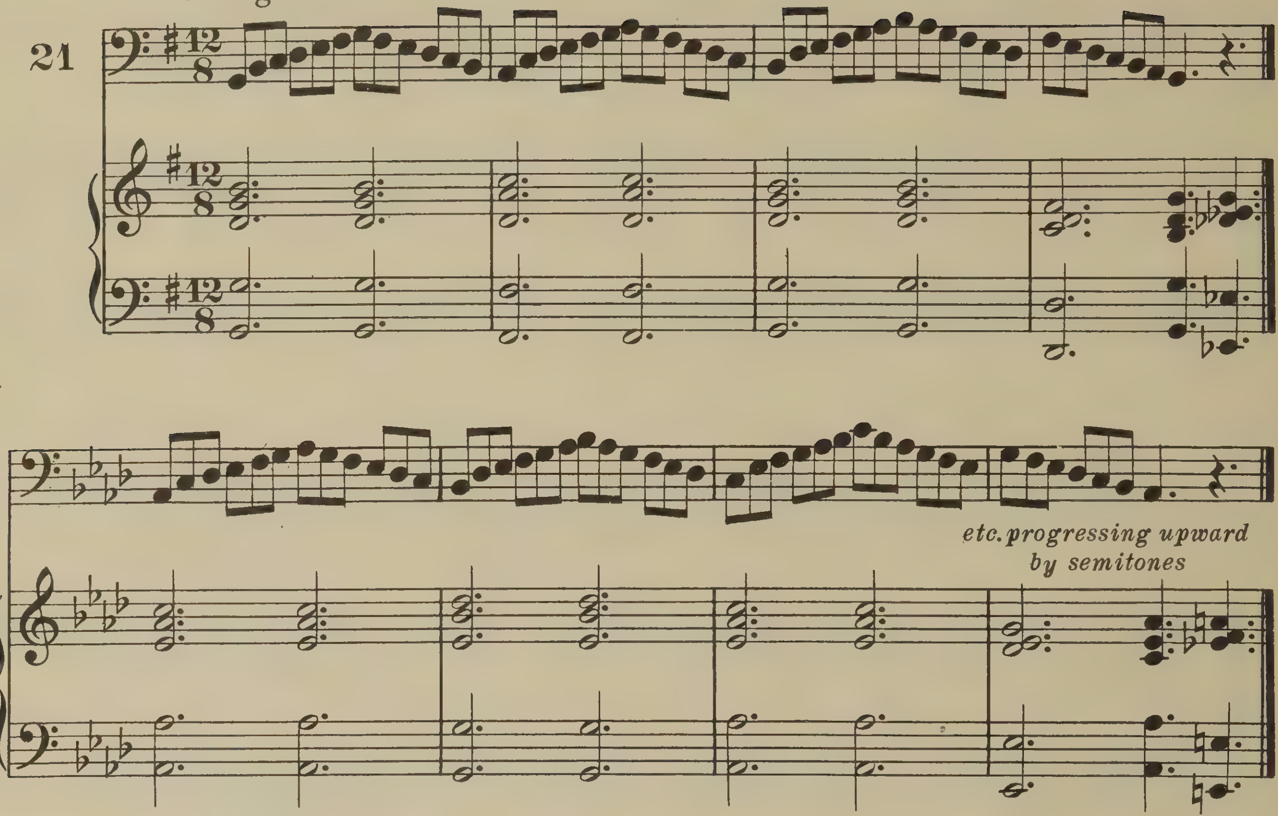



The reverse

Exercise 21.

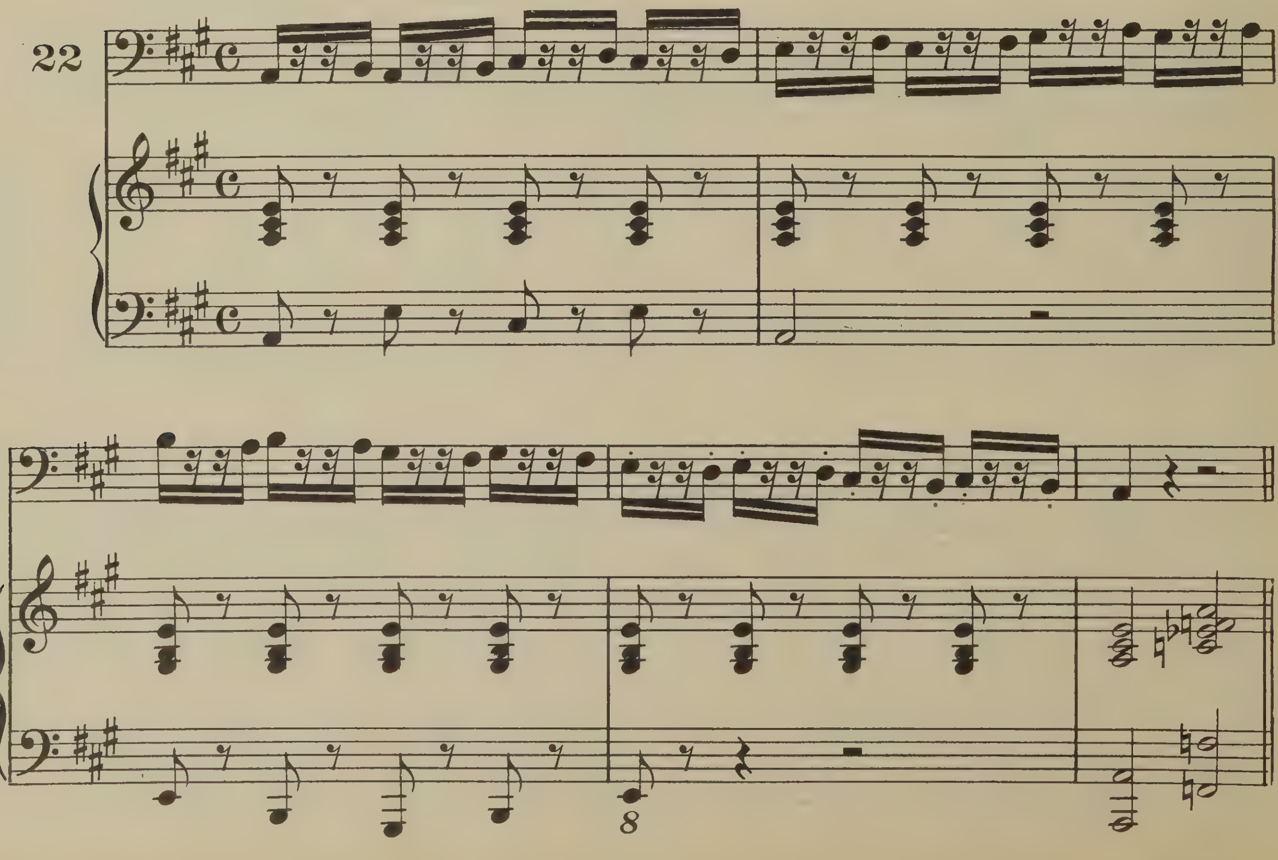
Allegro

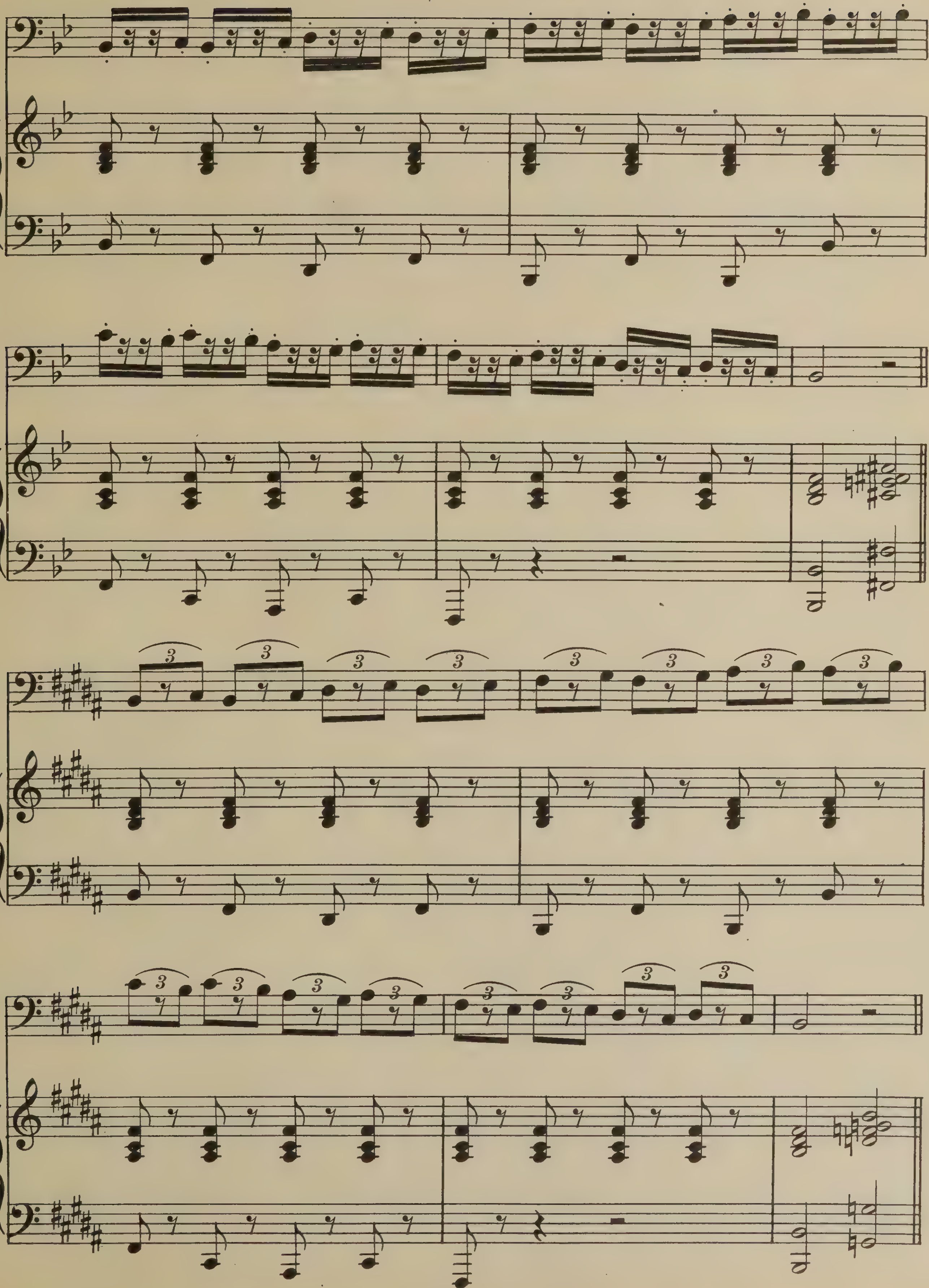
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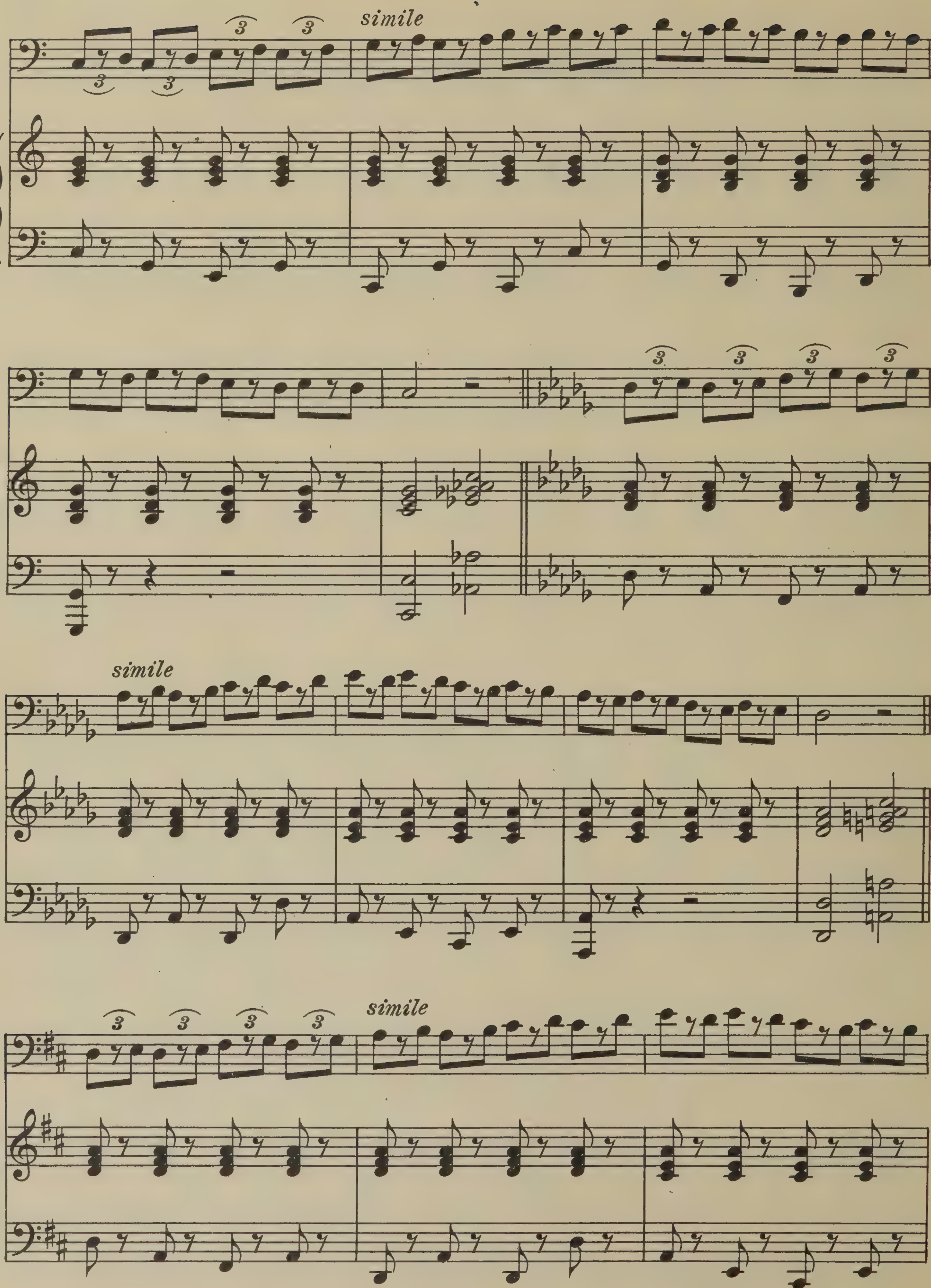


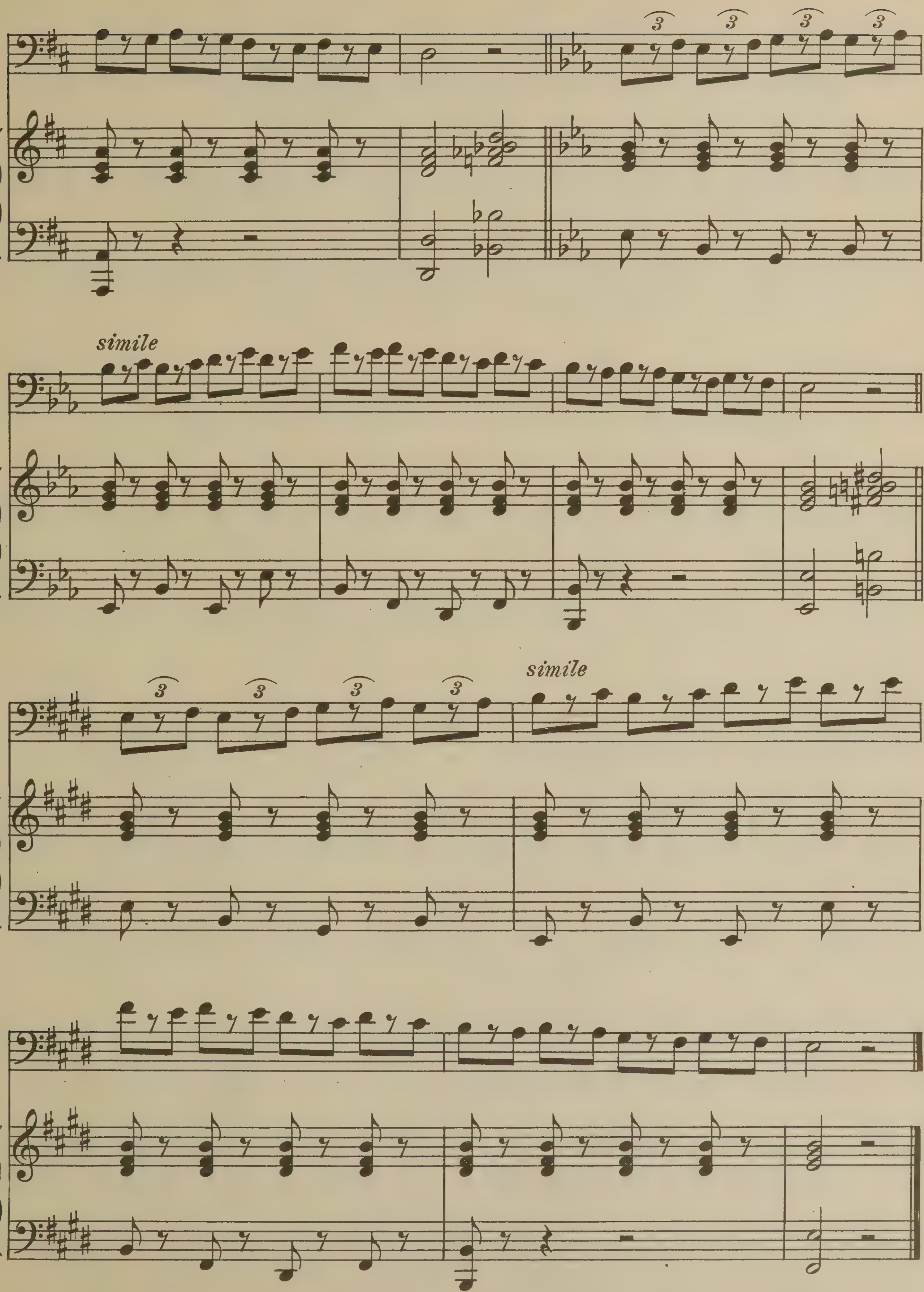
Exercise 22.

22

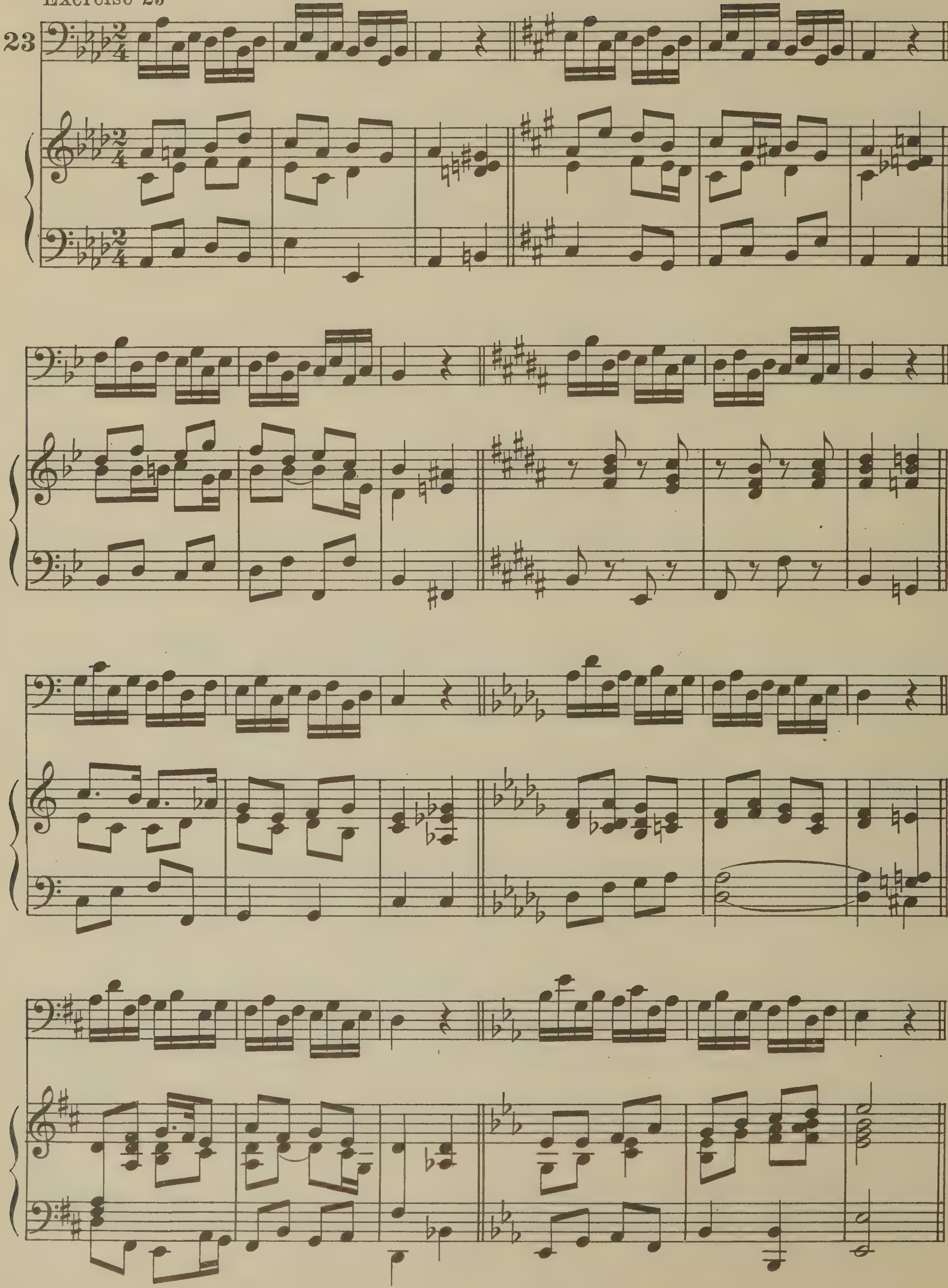


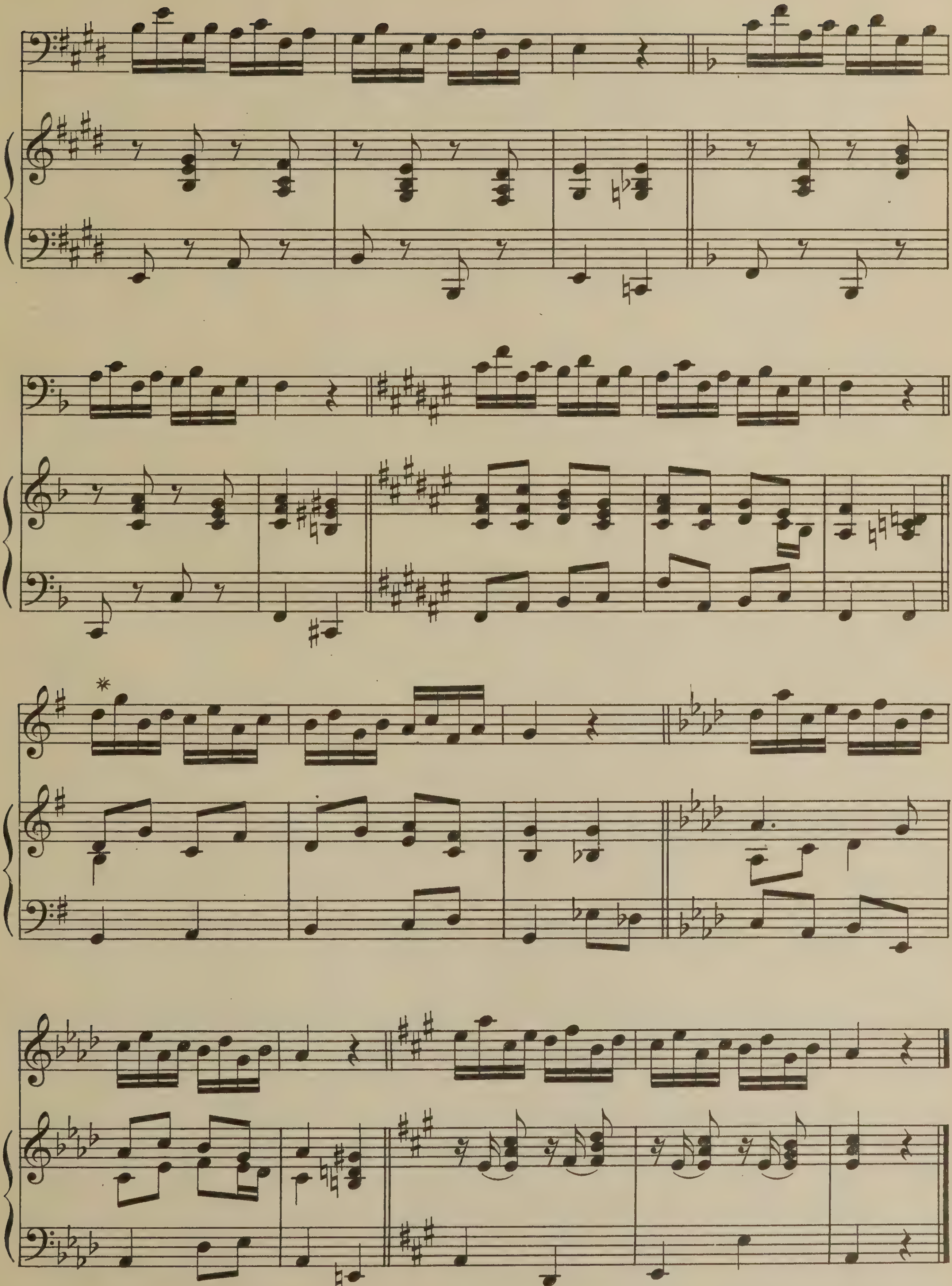

3


simile
simile
simile


simile
simile

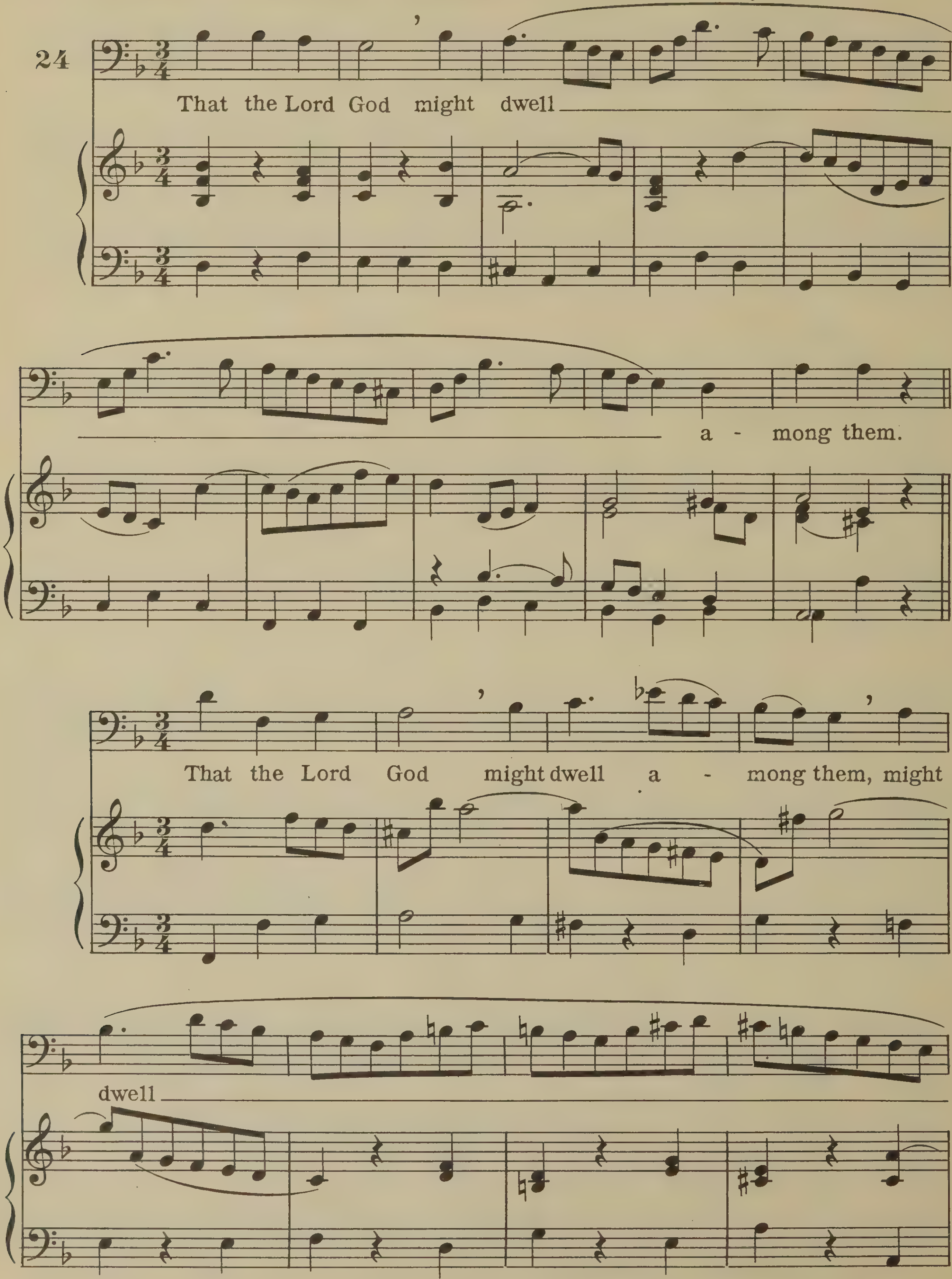
Exercise 23

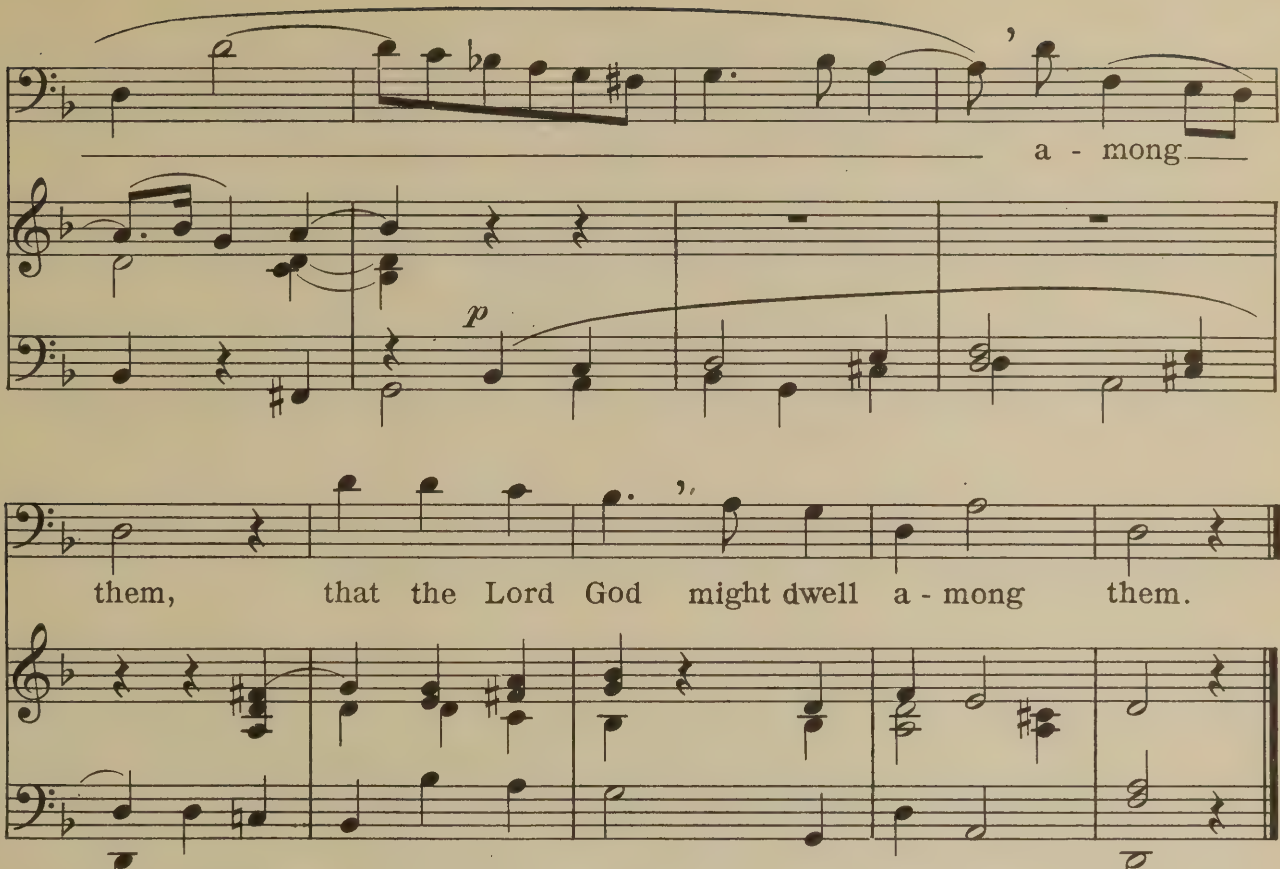




* The actual pitch is an octave lower, of course; it is notated thus for greater convenience in reading than would be the case if the bass clef were used with the very high tones.

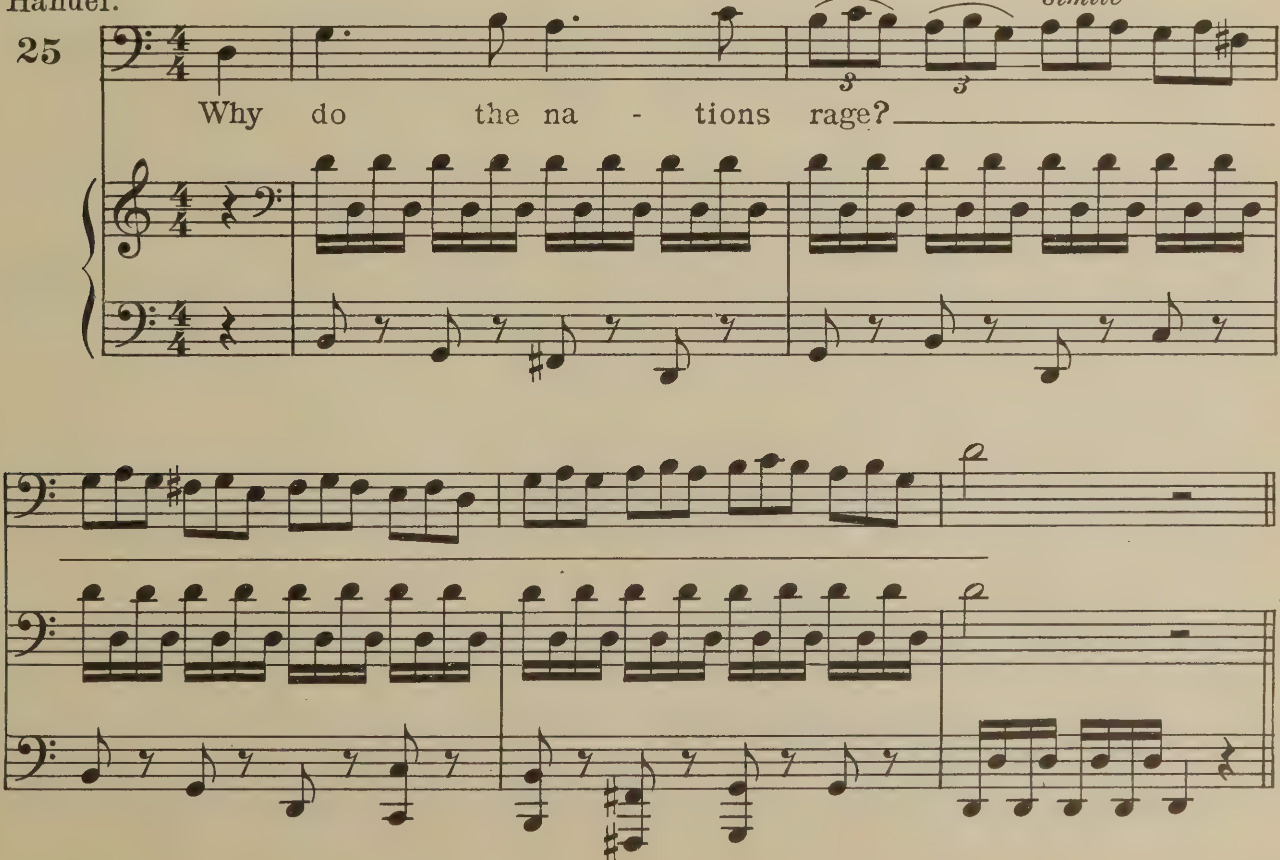
Exercise 24: "Thou art gone up on high" from "The Messiah" by Handel.

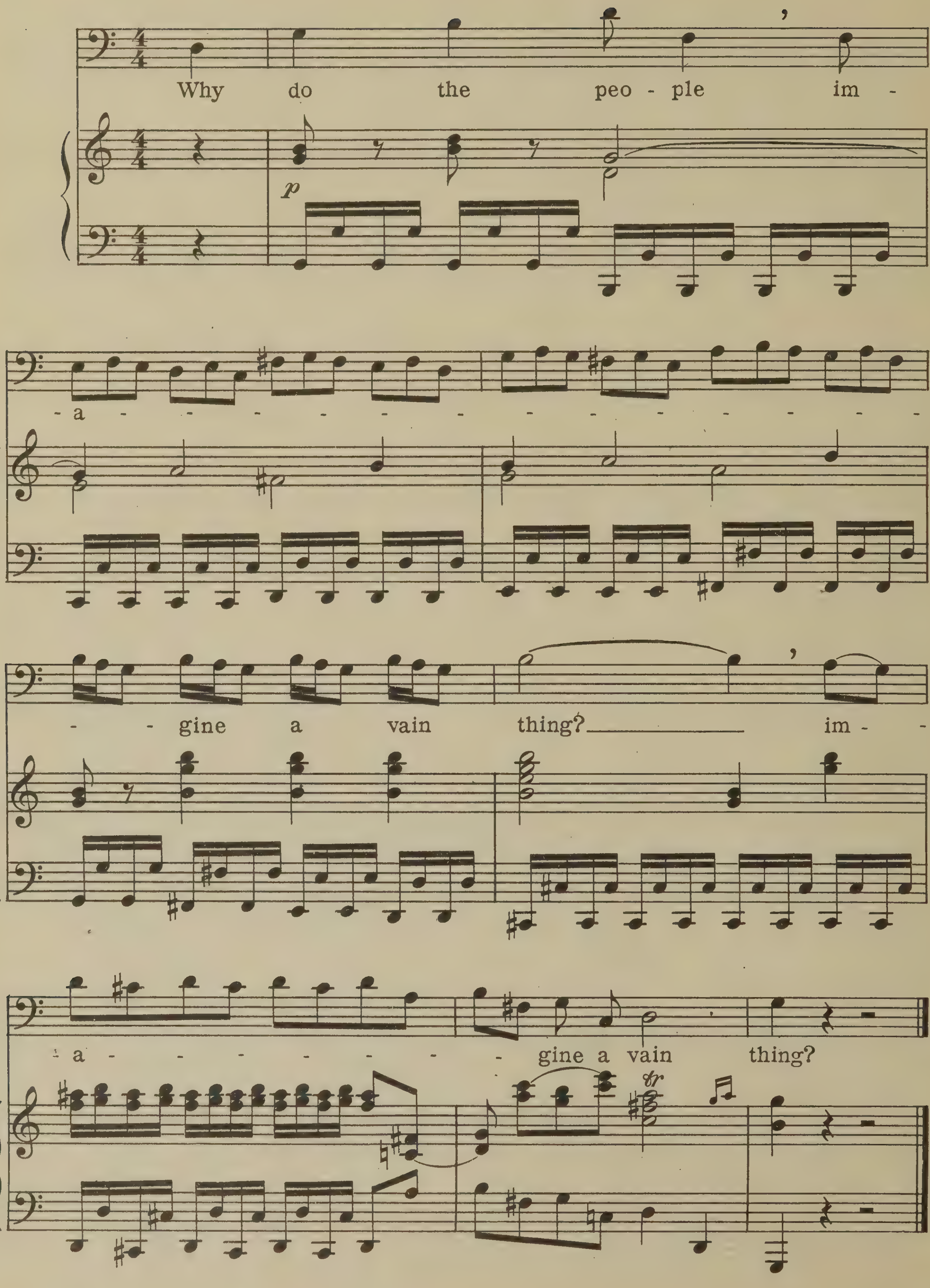




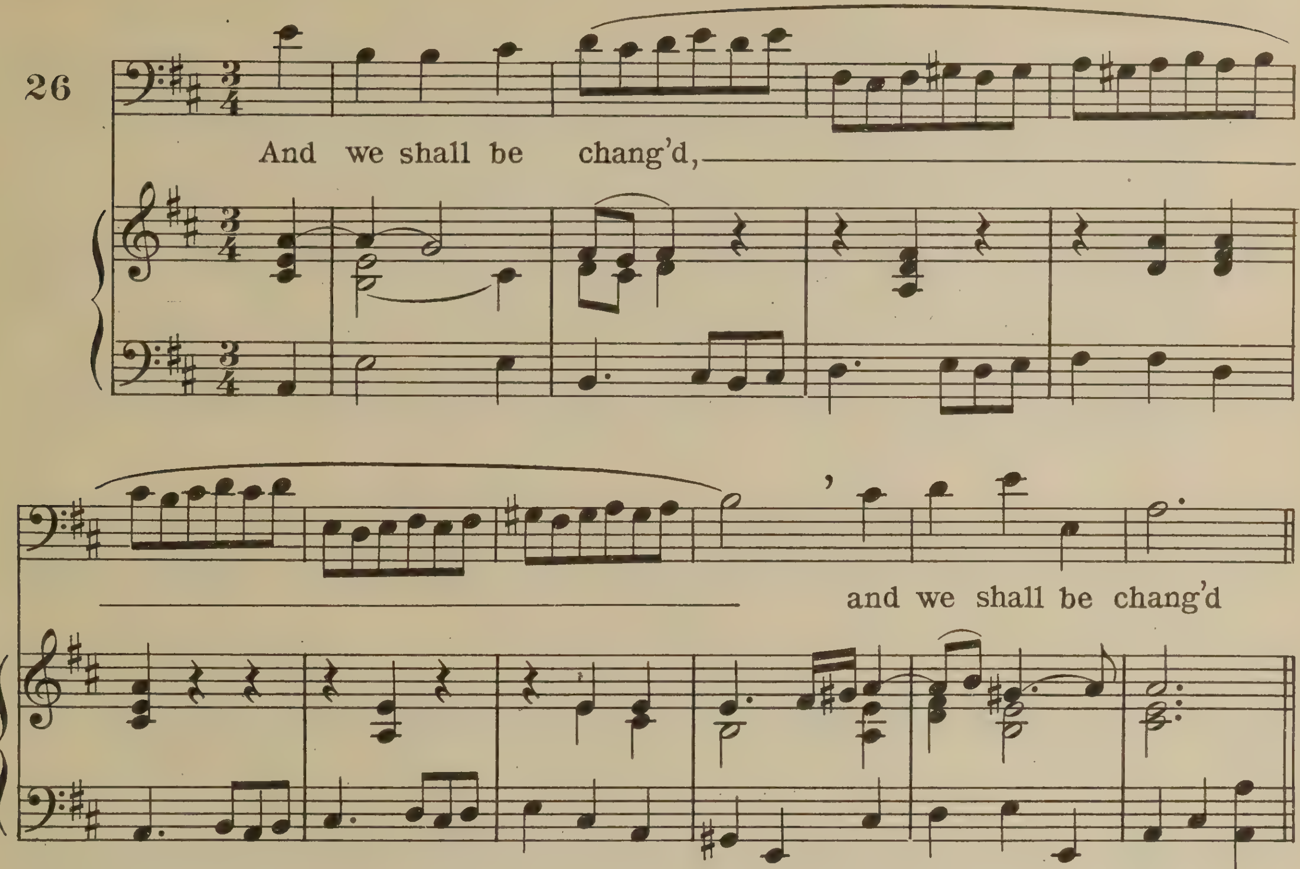
Exercise 25: "Why do the nations so furiously rage together" from "The Messiah" by Handel.

25

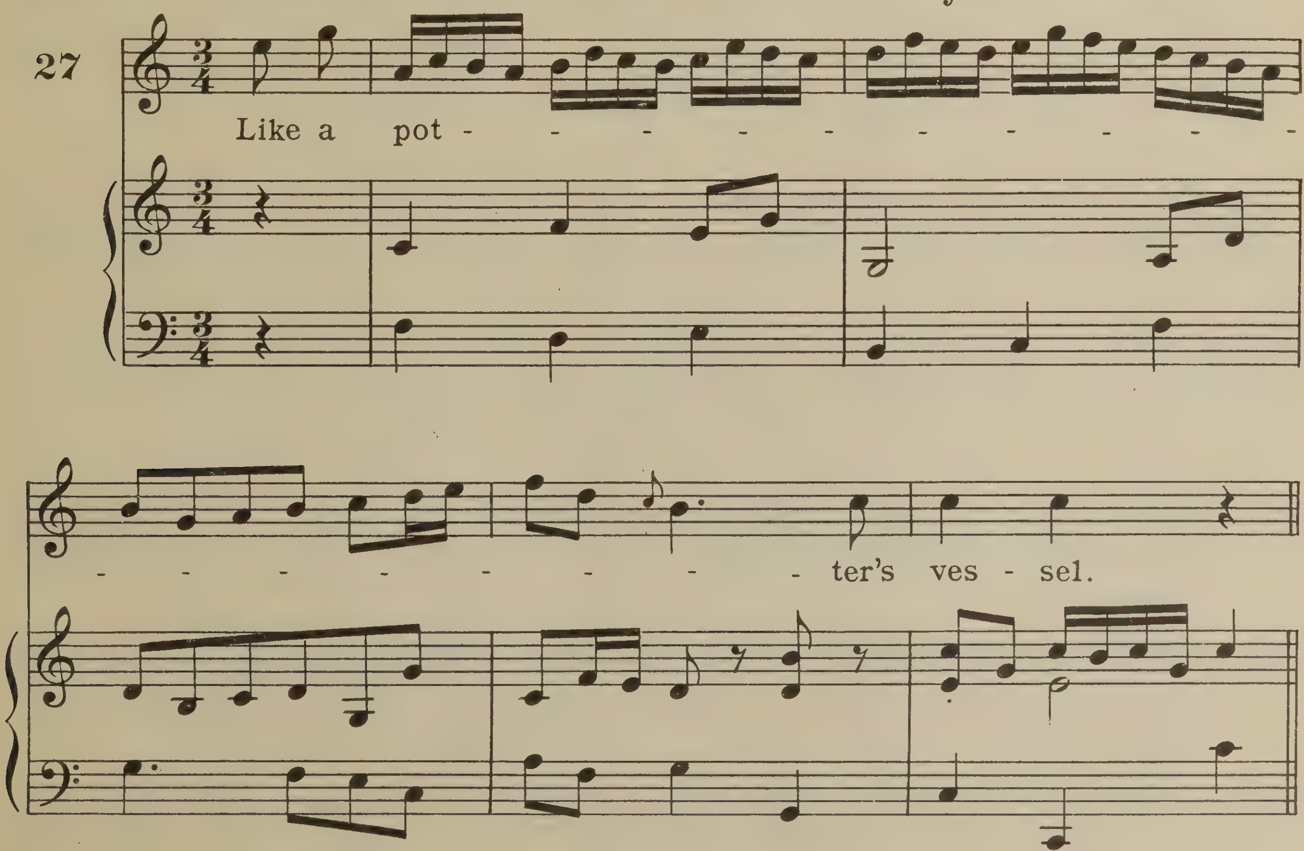



Why do the peo - ple im -
- a - - - - - - - - - - - - -
- - gine a vain thing? im - -
- a - - - - - - gine a vain thing?
p

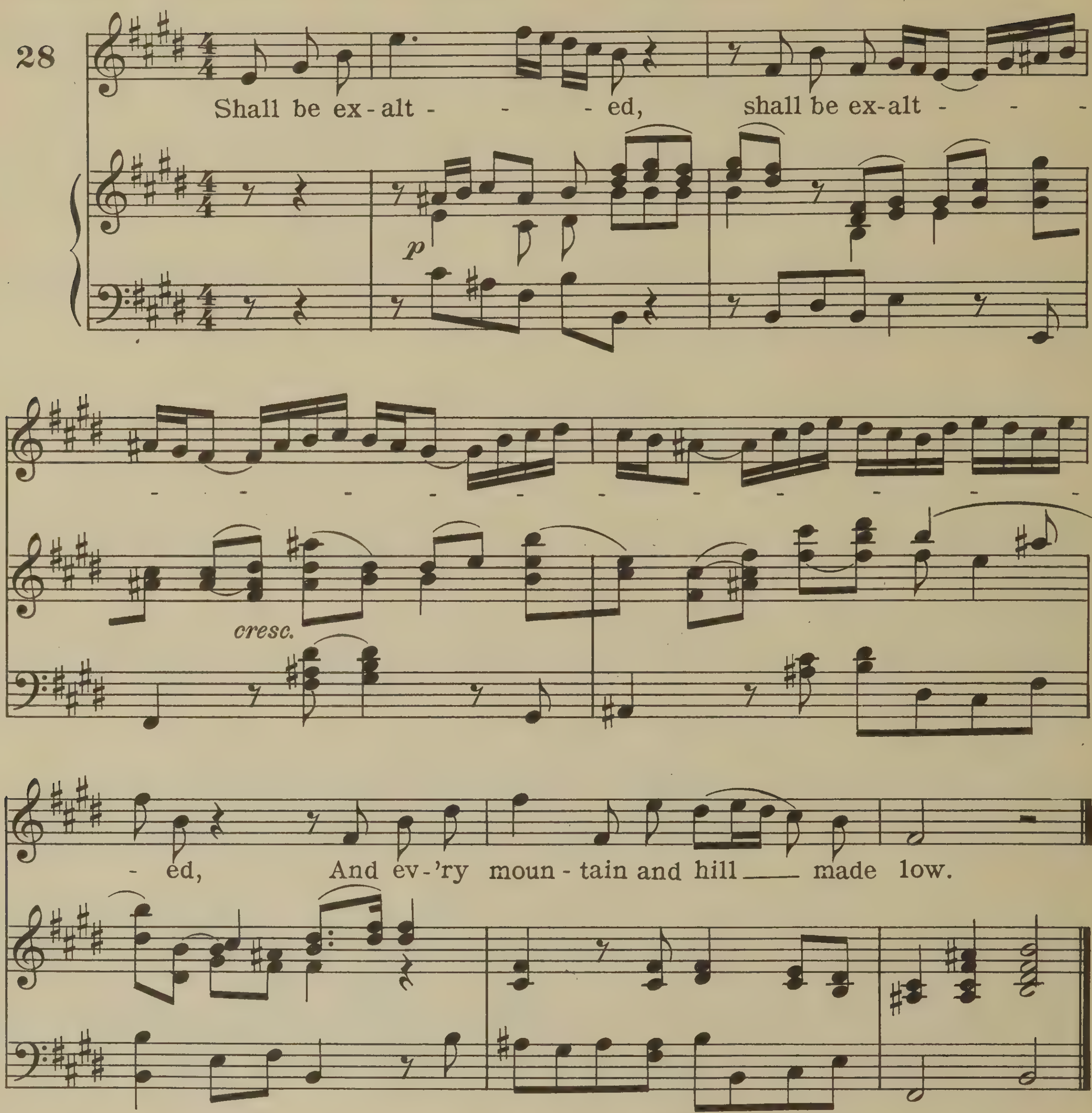
Exercise 26: "The trumpet shall sound" from "The Messiah" by Handel.



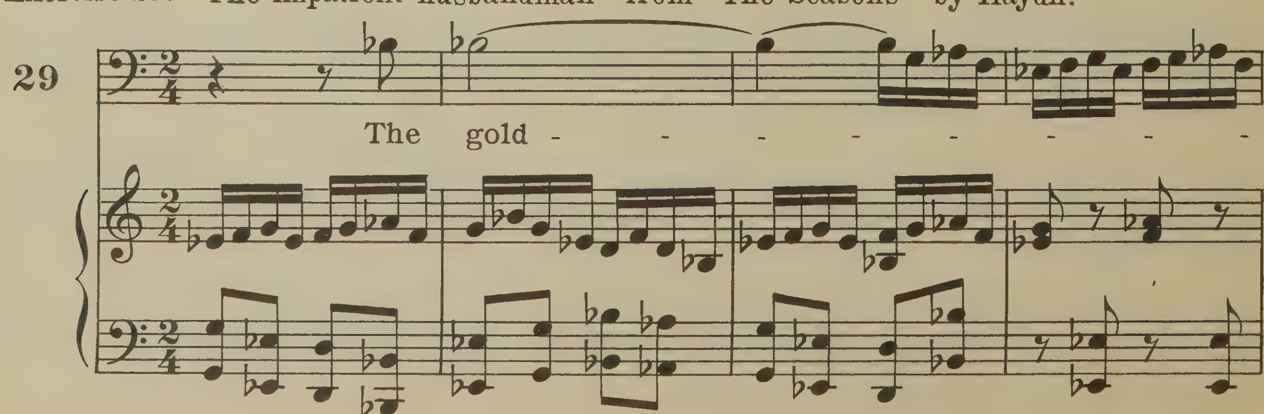
Exercise 27: "Thou shalt break them" from "The Messiah" by Handel.
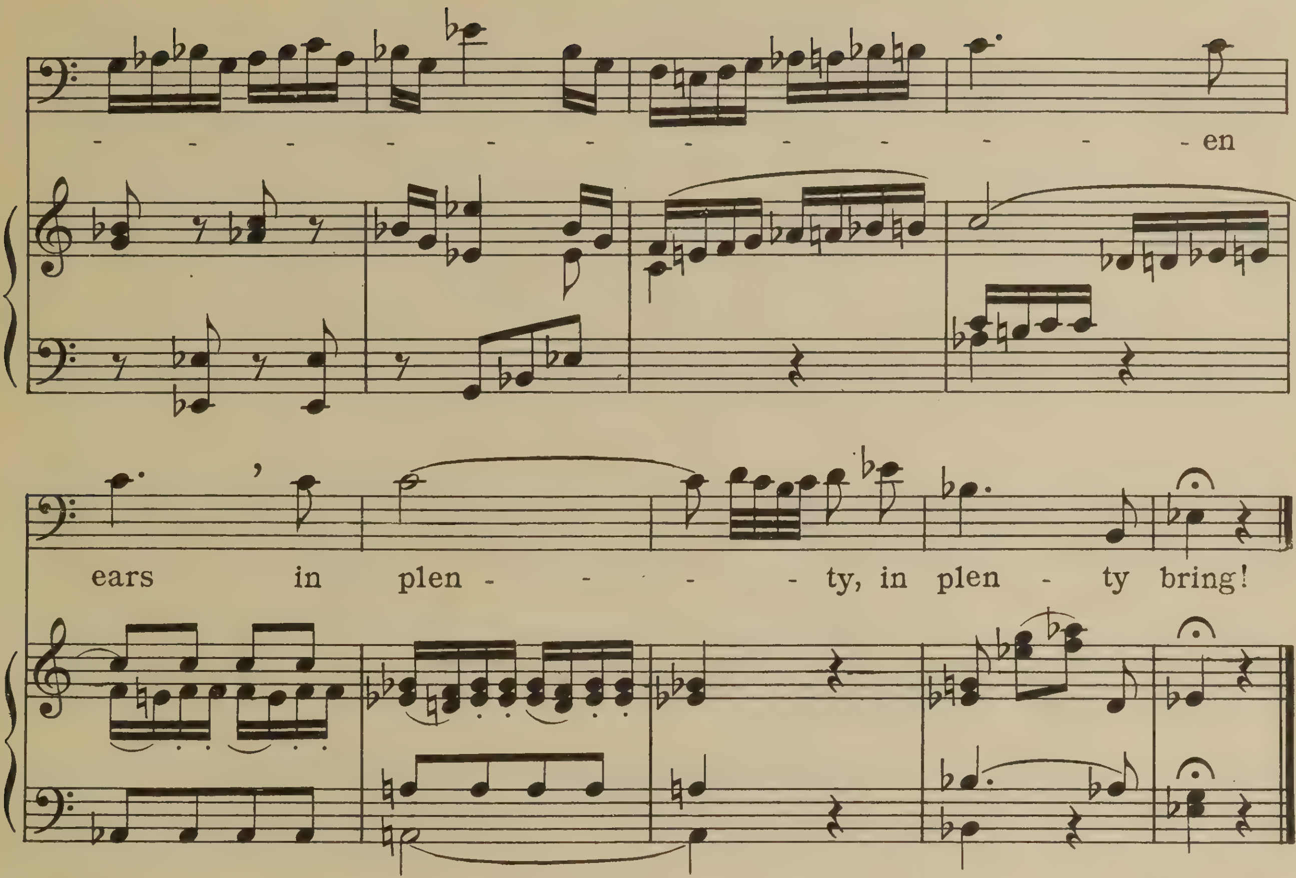


Exercise 28: "Ev'ry valley shall be exalted" from "The Messiah" by Handel.

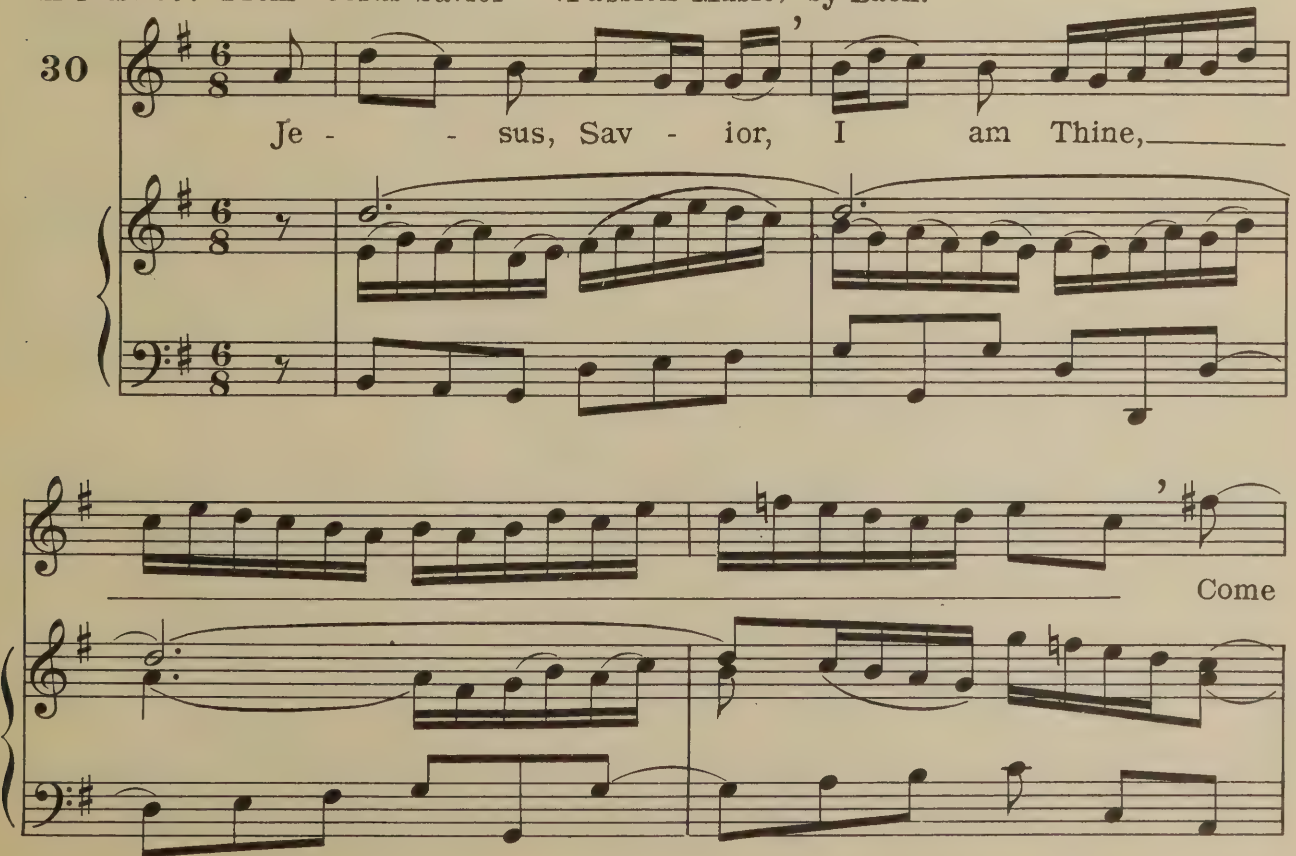


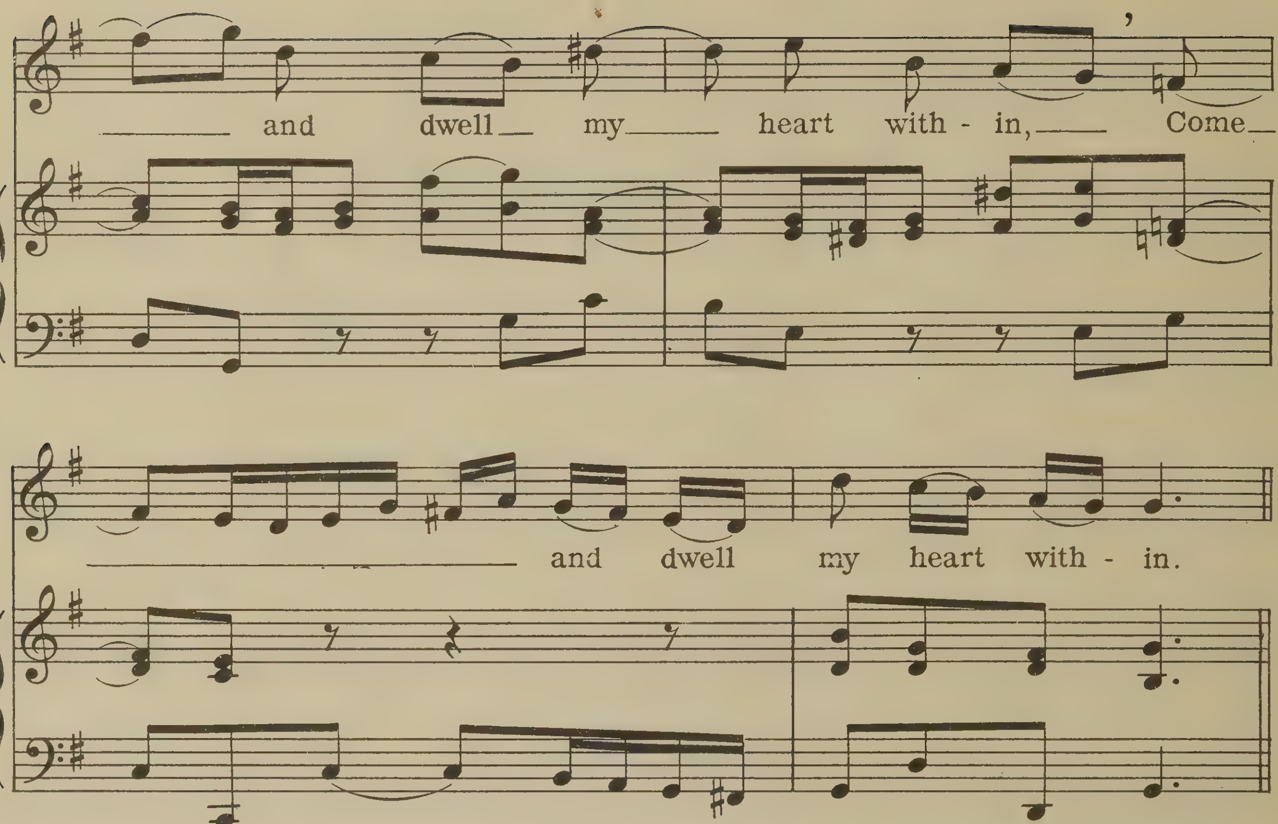
Exercise 29: "The impatient husbandman" from "The Seasons" by Haydn.





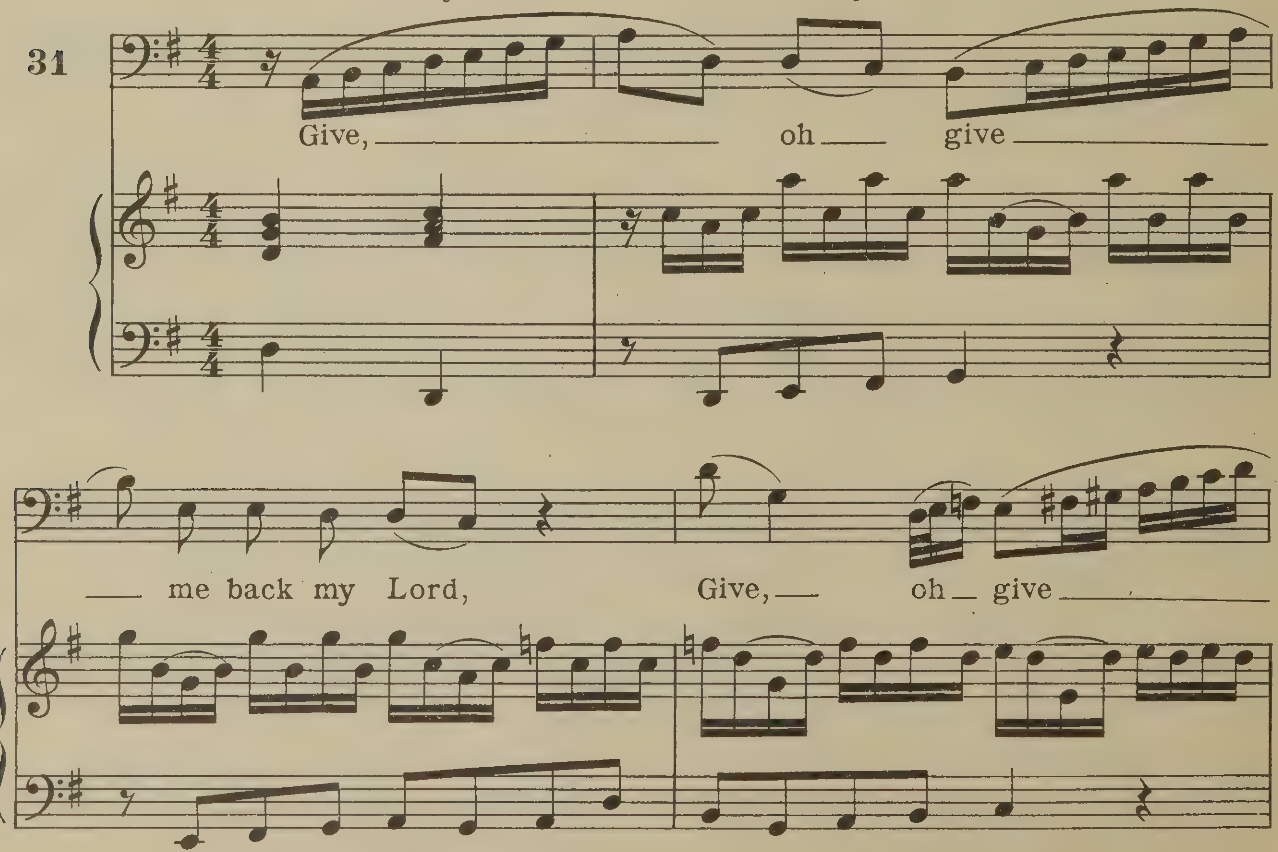
Exercise 30: From "Jesus Savior" (Passion Music) by Bach.

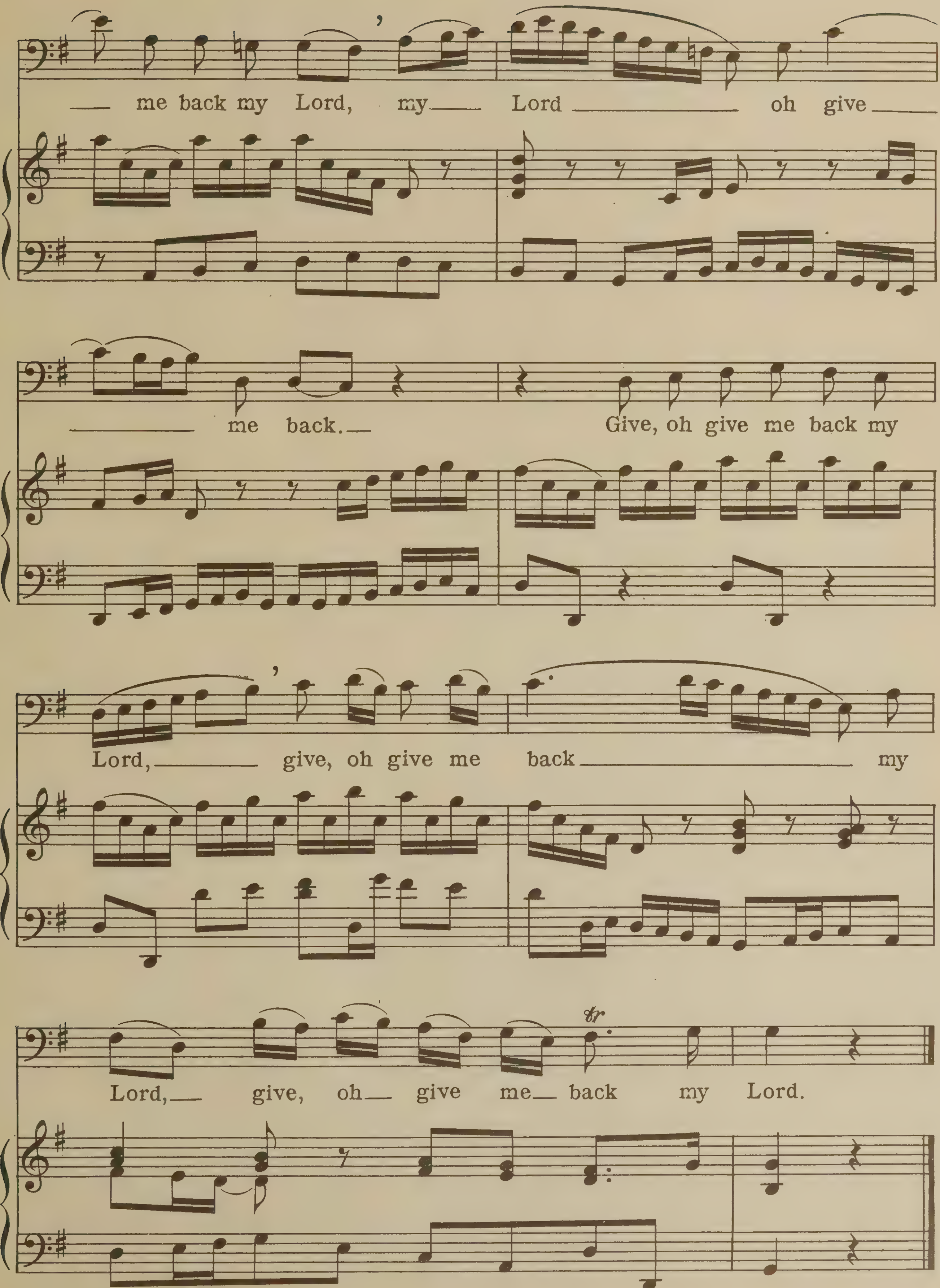




Exercise 31: "Give me back my Lord" (Passion Music) by Bach.

31




me back my Lord, my Lord oh give
me back. Give, oh give me back my
Lord, give, oh give me back my
Lord, give, oh give me back my Lord.

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